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(Methuen & Co.)

As is David's 'Le Sacre de Napoléon' to an early Victorian Court picture of a royal christening, so is Mr. Bodley's book to what we expected it to be. The task which he undertook in accepting the position of the King's historian of the Coronation was one of extraordinary difficulty. Nothing could be easier than to make a book upon the subject; nothing could be more difficult than to make such a book one of which the author and his admirers could be proud. Mr. Bodley has not so much given us a formal account of the Coronation ritual and pageant as a considerable work on the present and on the future place of the Crown in the Empire. But he has managed to make his book one which suggests the reflection in cultivated minds of the event which he had to signalize. Whatever may be the prepossessions with which a critic may take up the volume, he cannot but feel that the book constitutes a forcible attempt to prove a serious doctrine, namely, that in present circumstances it is the link of the Crown which keeps the British Empire together. Mr. Bodley goes so far as to tell us that the British flag without the Crown would not have sufficed to retain the allegiance of distant settlements to the mother country. Perhaps not. A Cromwell—and he rightly ranks Cromwell with Elizabeth—was likely to have a Richard Cromwell for successor; whereas the lustre of the Crown itself confers dignity upon the less competent successors of great kings.

Mr. Bodley ingeniously constructs the fabric of the earlier portion of his volume on a contrast of the dates August 9th, 1792, and August 9th, 1902: the destruction of

the French monarchy by the French Revolution, and the Coronation, of which he is the King's historian. There is a connexion, as he shows, between the downfall of the ancient regime and the consecration of the modern British Empire in the person of Edward VII. After an argument sustained in admirable language and with a perfect mastery of French and English history, Mr. Bodley passes, "before approaching the august ceremonial of 1902," to a consideration of "the three similar events which stand out in the history of the nineteenth century." He rightly observes that "there is no better way of arriving at a clear understanding of the significance of our own great national celebrations than by observing some of the points of difference which distinguish them from the solemnities which marked the zenith of power or prestige attained, in the nineteenth century, by the two leading nations of the continent."

He therefore sets out to discuss, not picturesque ceremonials, such as the coronation as King of Hungary of Francis Joseph, but three ceremonies "which are definite landmarks in the annals of civilized government,....the coronation of Napoleon Bonaparte as Emperor of the French at Paris in 1804,....and the proclamation of William of Prussia as German Emperor at Versailles in 1871," the third being the coronation of Queen Victoria. Mr. Bodley then treats at length, but in chapters of remarkable interest, the Victorian coronation, before passing to that which he is specially called on to describe. It will be seen that if, as is indeed the case, the author has thoroughly fulfilled his purpose, he must be held to have accomplished a great historical study of intense modernity and momentous importance.

"The coronation of Napoleon," as Mr. Bodley explains, "was the consecration of the French Revolution in the person of its organiser, who, with his sword and the glamour of his imperial attributes, carried the doctrine and the institutions of the Revolution all over Europe." The constitution of the modern German Empire is next worked out at less great length, the chapter concluding with a view of the position of the present German Emperor, whose "faculty of popularising the monarchical idea, even beyond the boundaries of Germany, does not come from his ancestors in the male line," but as a gift which "the German Emperor illustrates as a scion of the royal family of England."

Mr. Bodley notes that the coronation of Queen Victoria was the commencement of that age of the popularization of science which brought railways and cheap postage through England to all the countries, and declares that the English Victorian revolution, even in France, has been more important than the French Revolution itself in the country of its origin:

"Had it not been organised by Napoleon, and by him imposed on Europe at the point of the bayonet, its place in history might probably have been only that of a political and social upheaval, which began in philosophy and ended in anarchy. The real revolution which has taken place in France is that unrecognised one which British engineers and contractors carried across the channel in the first years of the reign of Victoria."

The first subject on which we differ at all from our author is as to the newness of the modern idea of the British Empire. His passages on the subject are not, perhaps, all of them consistent with each other. There are many in which what we think the true view is placed before the reader. But we take exception, for example, to the statement with regard to "the reign of Queen Victoria," that "the British Empire, which had come into existence during the lifetime of the aged men who saluted the crown placed on her head, had, under that crown, attained proportions unprecedented in the history of powers and dominations: and the 'imperial dignity of the throne' was no longer a mere sonorous phrase." Now this passage, we think, plays a little into the hands of the moderns who disregard the real history of the English Crown Imperial. But at pp. 323 to 326 the truer doctrine is admirably stated, and we agree with our author that

"the crowning of King Edward not only marked the maintenance of an immemorial tradition, which has been handed down with archaic splendour of rite and circumstance to be the envy of nations cut adrift from their past. It was also the solemn recognition of the British Empire, as developed during the reign of Queen Victoria. It was the consecration of the imperial idea, which the latter period of her reign had inspired in the hearts of her people."

It is indeed the case that the Coronation service was one of the principal foundations for the remarkable paper read by Mr. Harold Parsons before the Colonial Institute a short time ago, in which that gentleman called attention to the history of the Imperial idea in connexion with the Crown of England. Mr. Parsons began his paper on 'Our Colonial Kingdom' by pointing out the curious ignorance of our Parliament men displayed in the debates on the Royal Titles Bill in 1876, when the race of politicians who do not read dealt with the idea and the terminology of Empire as though they were innovations, whereas it was shown by Mr. Parsons that the King of England has normally been an Emperor ruling over a congeries of kingdoms brought by personal union under a common Crown.

It was the difficulties of Henry VIII. with Christendom and with the Empire which produced the assertion by Act of Parliament in 1532 and 1536 that the realm of England is an Empire, of which the Imperial Crown proclaims the headship of a group of kingdoms; and although this was but a revival of the claim and of the practice of the Saxon Kings of the England before the French conquest, yet the reassertion of our policy by the Tudors represents a claim and a practice which have never subsequently been abandoned. The dedication of Spenser's 'Faerie Queen' to the "Empress.....Elizabeth.....Queen of England, France, and Ireland, and of Virginia," was a mere continuation of the policy of her father; and the Acts of the Irish Parliament constituting the single subordinate monarchy of Ireland under the English Crown were in exact accordance with those of the Parliament at Westminster, as were the statutes of Virginia.

Mr. Bodley explains the ground of references such as that which, as we have said, was made by Mr. Parsons to the Coronation service:

"A symptom of the development of this imperial idea is found in the Coronation Order of James I. In this first English version of the coronation service, which was drawn up immediately after the death of the great Queen, the expression 'crown imperial' was used again and again in the rubrics. That this was no accidental use of the phrase is testified to by a foreign witness of the ceremony, who from his official position had reason to note the significance of the words. This Roman diplomatist, at the end of his detailed report of the Coronation, which he sent to the Nuncio at Paris, writes, 'I will say in conclusion that the King has been crowned with a crown and sceptre imperial, and as Emperor of his kingdoms.'

Now that we have dealt with the theory of Mr. Bodley and the general form of his book, we come to passages which constitute its charm. Those of which the presence of Gladstone and Disraeli at the coronation of Queen Victoria forms the text are on a subject which may be considered hackneyed, but are so brilliant as to give it a new turn of the highest interest, and, although before this review appears it is probable that some of the daily papers may have fallen upon this gem, we venture to present it to our readers:—

"He would have been a bold prophet who at the Coronation had predicted that the member conspicuous for his oriental curls would become the intimate counsellor of the Queen, more trusted than any of the great English statesmen and nobles surrounding her throne, that the adventurous cosmopolitan would so adapt his genius to the possibilities of British politics that he would become the chief agent of the imperial instincts of the Queen, who, without his guidance, might have been less competent to impart them to her subjects. It would have been equally incredible to foretell that the grave young Tory, endowed with all the elements of British statesmanship, would, when the popular leader of the Liberals, fail to gain the confidence of his sovereign, and would finally lose his hold over the people chiefly because he ignored the growth of the imperial sentiment which, emanating from the throne, had taken the place in the popular mind of theories which belonged to the past political era."

Disraeli had objected to the dress in which he had finally to attend the Coronation, which leads to the reflection:—

"It was not his objection to picturesque raiment which inspired this contempt for royal pageants in the heart of Disraeli the younger, who on his travels called on British officials dressed in a silk dressing-gown with a guitar suspended by a broad riband round his neck."

Mr. Bodley's passages on the effect of the cheap post on letter-writing and on literature are as excellent as any in his book, but they are too long for extract here. The whole account of the coronation of Queen Victoria, in which he brings out the link which the life of that Sovereign formed between the traditions of times earlier than the birth of Pitt and the twentieth century, and the reminiscences of the five generations of statesmen with whom Queen Victoria had to do, belong to the best class of anecdotic history.

Another matter which is well dealt with in the same connexion is the rise of the commercial classes to political power: an elevation far more recent than is generally supposed, for Mr. Bodley, who perhaps, like others, began with the idea that Huskisson at least was a trader, has dis-

covered in his careful investigations that the arrival of traders in the Cabinet is new indeed.

Of happy little touches in the volume we find so many that we can hardly choose among them. Some of them are in footnotes. Careful readers of Mr. Bodley's 'France' will remember that the foot-notes to that volume were of extraordinary interest, worth reading apart from the text; and so it is with the book before us. The antiquary, the historian, or the general reader who likes to turn through Mr. Bodley's foot-notes will find a pleasant half-hour's reading without entering on the serious arguments or controversies of the text. On an early page, for example, there is a passage stating "that two years after Napoleon arrived at St. Helena, a Bonaparte, his infant nephew, was within measurable distance of becoming heir-presumptive to the British crown." An elaborate foot-note proves this statement to be most moderately expressed, and, indeed, well within the mark. There are few who remember that the wife of King Jerome remained a Protestant, and, not being disqualified by religion under the Act of Settlement, bore a son before the birth of "Plon Plon," and of the imperial princess still living, Princess Mathilde: "On the death of Princess Charlotte, actuarial calculations were made which presaged the accession of foreigners to the throne in less than twenty-one years. These fears were allayed by the birth, in 1819, of several grandchildren to George III."

Among the bits in the text which specially delight us is, for example, the following: "Mr. Bright was not at that period recognised as a Conservative."

There is a most elaborate passage upon wigs which is worthy of *Notes and Querries*. It is probably friendship for Lord Ashbourne that leads Mr. Bodley to mention only among coronets on wigs "as worn at the Coronation" that of the Lord Chancellor. No caricature of "F. C. G." was ever more delightful than the effect of real life produced by the exit from the Abbey of the Chancellors of England and of Ireland side by side, their coronets perched upon the summits of their gigantic wigs. In the course of an account of the difficulties under Louis XIV. of the French bishops who had to wear the mitre above the state wig, Mr. Bodley incidentally informs us, on the authority of Canon Duckworth, that Archbishop Sumner wore his wig at a levee as late as 1857. This contradicts the repeated statement of the late Mr. C. J. Monk, member for Gloucester, that his father was the last bishop who wore a wig.

Among pleasant reminiscences of Cardinal Manning in this volume is the following:—

"Cardinal Manning once, when giving a friend some letters of introduction to the Bishops of France, said with that genial malice which added a zest to his conversation, 'I am afraid that you will find my brethren of the French hierarchy chiefly remarkable for their goodness.'"

There is an underground allusion to French politics in the last words of the following passage:—

"It is one of the happiest features of our modern political life, in contrast with that of many other countries, that no category of

citizens is excluded from it, not even the highest."

Storms will rage about Mr. Bodley's head in consequence of his wicked comments upon a famous college, with which he has some personal connexion:—

"One other Privy Councillor seated in the choir was an object of unique interest. Mr. Asquith was the only classical scholar of Balliol, under the most famous mastership of modern Oxford, who, when the King was crowned, had made a mark in the political world. It is a current belief that when a youth has won 'the Balliol scholarship' (by which is meant one of the three scholarships annually awarded for classics by that college) it is the first step towards a brilliant future. But of about seventy scholars thus elected when Mr. Jowett was master from 1870 to 1893, only three have attained eminence in any branch of public life. The scholars of Balliol were not educated under a retiring sage, who taught them to love the secluded paths of learning. Mr. Jowett was an academical Dr. Smiles, who stimulated his disciples to strive after worldly success. The failure of his most industrious pupils to achieve distinction in the sphere which he most admired was not due to defects peculiar to his own method of teaching. The intellectual flower of English boyhood, transplanted from school to the most renowned forcing-bed of the University of Oxford, was cultivated to blossom too soon."

In a foot-note it is explained that

"the other two are the Bishop of Worcester, who was at the Coronation, and the High Commissioner of South Africa.....Balliol scholars of earlier generations, before the 'reform' of education at Oxford, more often arrived at eminence in public life. Two of them, who won their scholarships from Harrow at the end of the old period, were present at the Coronation, Lord Ridley and Sir Francis Jeune."

One of the prettiest elements of any coronation in any country is the beauty of the pages in their becoming costumes. Some of the children who so acted at the recent Coronation formed as lovely studies of the human figure as could be conceived. It was not ever thus. A recent book, in two volumes, by Mr. Fred Henning, entitled 'Fights for the Championship: the Men and their Times,' states that "the Lord Great Chamberlain of George IV., Lord Gwydyr," engaged all the leading pugilists of that day to protect the King from any possible fracas at the Coronation, such as it was expected might have been the result of his Majesty's unpopularity. Among the eighteen were Tom Cribb, Tom Belcher, Tom Spring (whose physiognomies were hardly such as to fit them for the post of pages), and Bill Richmond, the Virginian black, who must have been still more startling in the "elegant page's suit" "of silk and satin" which was provided for the whole of the eighteen. No such guard was required for the present King, any more than it had been for Queen Victoria, and the only representation of what may be called, in a sporting sense, the "professional" element was afforded by the presence of the King's Bargemaster marching with stately steps at the head of the procession; that "Bill East" who is the manly delegate of the great rival interest of sculling which has more decently succeeded to the place which the prize ring once occupied. The fact that the famous Tom Tring, the hall

porter at Carlton House, was himself a prizefighter, the bosom friend of "Gentleman Jackson," and had been a sort of go-between for the Prince Regent in his dealings with the professors of the noble art, perhaps led to Lord Gwydyr having facilities for making up a team for the Coronation which the advisers of subsequent kings and queens would not be likely to possess. Tring had been dismissed and had died some years before the Coronation, but his traditions had probably survived among the Regent's sedan-chair men, from whom he had sprung, and who had obeyed his rule.

This book by Mr. Bodley, whatever may be thought of his opinions, forms a magnificent tribute to the position of the Crown in the modern Empire, and stamps the author an English historian of the first rank.

Hobson-Jobson : a Glossary of Colloquial Anglo-Indian Words and Phrases, and of Kindred Terms, Etymological, Historical, Geographical, and Discursive. By Col. Henry Yule and A. C. Burnell, Ph.D., C.I.E. New Edition, edited by William Crooke. (Murray.)

In 1886, when this useful and fascinating book was originally published, eminent scholars at once concurred in acknowledging the learning, the careful workmanship, and the judgment displayed in its preparation by the late Sir Henry Yule, its principal author and compiler. The reviewer in the *Quarterly Review* (January, 1887) justly remarked that there was no writer among Anglo-Indians who had "attained to his degree of eminence in extent or variety of knowledge," and that none "but Col. Yule could have supplied the explanatory passages from all sorts and conditions of authors written in many languages." That was true then, and the vacancy occasioned by his lamented death remains unfilled. Similar sentiments were expressed in a sympathetic review in this paper (No. 3062, July 3rd, 1886), the debt of writers for an invaluable book of reference, and of other readers for a mine of information and entertainment agreeably conveyed, being recorded. Mr. Burnell's share in the work was not overlooked, least of all by Yule himself, who, after mentioning his own responsibility for the greater part of the book, records that

"Burnell contributed so much of value, so much of the essential; buying, in the search for illustration, numerous rare and costly books which were not otherwise accessible to him in India; setting me, by his example, on lines of research with which I should have else possibly remained unacquainted; writing letters with such fulness, frequency, and interest on the details of the work up to the summer of his death; that the measure of bulk in contribution is no gauge of his share in the result."

Upwards of sixteen years having elapsed since publication, it is gratifying to find that a new edition was required. The supervision of this was entrusted to Mr. William Crooke, of the Bengal Civil Service, formerly Superintendent of the Ethnological Survey of the North-Western, now the United, Provinces of India, and author of works on their folk-lore and religions, their history, ethnology, and administration. Consequently, his experience justifies his selection as editor, an opinion which is

confirmed by a careful comparison of the original with the new edition. It is no faint praise to say that the additions are generally worthy of the good company in which they are found, and that the value of the 'Glossary' as a book of reference has been enhanced.

In dealing with it the method most likely to be useful would seem to be, first, to notice the more salient differences from the original edition; next, to offer for consideration remarks (suggestions rather than criticisms) noted as the volume was examined; and, finally, to mention a few words which may perhaps be included when the next revision is made.

The most apparent difference between the original and new edition is that of bulk; the pages are of equal size, but their numbers have increased from 870 to 1,021. The title-page is new, greater prominence being given to 'Hobson-Jobson,' the alternative name; and the likeness of Arthur Burnell, which headed the introductory remarks, has been omitted. This, we think, is a pity; instead of the omission, the insertion of a good portrait of Sir Henry Yule as frontispiece would have been welcome. The supplement in the first edition has, of course, been incorporated with the text, and an index (a decided improvement, greatly facilitating reference) has been added. The alterations of type in the headings of articles and in references are judicious. Respecting his work Mr. Crooke says:—

"In this edition of the 'Anglo-Indian Glossary' the original text has been reprinted, any additions made by the editor being marked by square brackets. No attempt has been made to extend the vocabulary, the new articles being either such as were accidentally omitted in the first edition, or a few relating to words which seemed to correspond with the general scope of the work. Some new quotations have been added, and some of those included in the original edition have been verified and new references given. An index to words occurring in the quotations has been prepared."

Turning next to the consideration of some entries in the 'Glossary' which seem to call for remark, we notice that on p. 10 *Ala-blaze Pan* is described as a name given in the Bombay Presidency to a stewpan. In Bengal "blaze pan" and "Bombay stew" are terms in use, and Bengalees would not look in the index under 'Ala' to find their familiar and much-appreciated dish. Indeed, it is not easy to discover the meaning or use of the prefix, unless it be the Arabic *Al*, the word *Al-blaze* being, it is believed, used in Bombay. The blaze pan is the stewpan in which the Bombay stew is cooked; in form it is a section of a cylinder, or possibly of a cone, the base being flat, and so differing from that of the ordinary *deshī*. Its contents are most miscellaneous; whatever is good may be put in. Thus, on a foundation of good meat, anything remaining from dinner specially excellent, whether soup, venison, game, jam, cake, dried fruit, vegetables, &c., with a few glasses of wine, all may feed the pot, which is kept going—never allowed to become empty—during the week or fortnight of an expedition. There are, doubtless, many references to the blaze pan in sporting books, but at the moment only one is available, taken from the 'Life of Field-Marshal Sir Donald Stewart,' p. 159:

"The hares are wretched little things, but do excellently for the blaze pan, which is always kept going."

The entries *Alligator*, *Cayman*, *Crocodile*, *Gavial*, and *Gyaal* may for the purpose of this note be considered together. Of the alligators or crocodiles Cuvier mentions three sorts: gavials, crocodiles properly so called, and caymans. In India generally, certainly in the north, two varieties are recognized: the one *magar*, a flesh-eater and dangerous, the other *ghariyal* (or commonly *garial*), Sans. a fish-eater, and, if not harmless, at any rate not dreaded. With regard to this species we suggest that *gavial* is simply an error in printing or in writing for *garial*. It is so old a mistake, however, that it has been incorporated in the Latin name *Gavialis gangeticus*; similarly, though this is uncertain, the term *gavial* ('Glossary,' p. 97), said to be applied to the wild ox in Bengal, may, not improbably, be a corruption from *gayal*, a recognized native name of the animal. The idea of such an error occurred to Sir H. Yule, for under *Gavial* he says that the name probably originated in a clerical error, that the true word is *ghariyāl*, and that *gavial* is nothing. It is certainly open to question whether the scientific terms *Gavialis* for the saurian, and *Gavæus* for the ox (though the latter word may be from the Sanskrit *gav*), are not due to accidental error; if so, they should be corrected.

Bison.—Madrasites so miscall the gaur, as in America the bison is called buffalo. Two varieties of bison are known, the European and the American. Latham considers the word German rather than Latin: *wissen*, *visent*, *viz*: "Boves, quos Germanice visent vocamus." The 'New English Dictionary' refers students to "the exhaustive article 'Wisunt' in Schade, 'Altdeutsches Wbch.'"

Black.—In the conversation with the Sūbādār "jab potā ho jaegā jab achchhā hogā" should read *tab* *ashchhā hogā*: *jab*, when; *tab*, then.

Buckyns.—For "Sempervivens" read *Sempervirens*. This is a mere misprint.

Bunder.—It might be desirable to note that the name given to part of Italian Somaliland, "Benadir," is the Arabic plural of *bandar*. There is also a second meaning, *bandar*, Sans. monkey, in which sense we offer a classical quotation from Kipling's 'Departmental Ditties':—

His manners were not always nice, but how my spirit cried
To be an artless *Bandar* loose upon the mountain side!

So I answered:—"Gentle *Bandar*, an inscrutable Decree
Makes thee a gleesome fleasome Thou, and me a wretched Me."

Classy.—Quotation 1801, "Mt. Stewart" (p. 223) and "Mount Stewart" (p. xxxiv) are surely intended for Mountstuart, Elphinstone's first name.

Chief Commissioner.—Does not the final sentence under this heading require re-modelling, Burma being now a Province?

Dum Dum.—The word is now better known as representing the bullet than the place, so possibly quotations may be useful. The following are offered:—

"A short time ago an attack was made on the Dum Dum bullets in a lecture delivered by Prof. von Bruns at the German Chirurgical Society, Berlin."—*Quarterly Review*, July, 1899.

"The Dum Dum seems to be more effective at close range and less liable to strip than Mark IV."—'British Bullets and the Peace Conference,' *Blackwood's Magazine*, September, 1899, p. 422.

Ferozeshuhur.—The following note was compiled in consultation with Sir H. Yule:—

"Firozshah, around which the well-known battle was fought, has also been called, with equal error, Ferozshahr and Pheerooshuhur. The correct name is probably Pherū Shāh, called after Bhai Pheru, a devotee or man of religious repute; Shāh being a not unusual title by which such people are addressed. A Punjabi speaking of the battle generally calls it 'Pheru da larai.' Shahr ('city') is a very unusual termination of a village name in that district."—'Career of Major G. Broadfoot,' p. 383, foot-note.

Khalsa.—As an additional quotation, and one which defines the word, the following is suggested:—

"After his [Ranjit Singh's] death the Sikhs were separated into many parties, each under a chief or Sardār; but all were united as equal members of the Khālsa. The Khālsa is the commonwealth of the Sikhs; the word has for them a mystical meaning, salvation, equality, and government according to the principles of Guru Govind being implied."—'Career of Major G. Broadfoot,' pp. 218-19.

Madras.—Another possible derivation is suggested in the following extract:—

"He [Francis Day] also obtained permission to build a fortress, which he commenced forthwith.....and he named it Fort St. George.....and invited traders of all kinds to come and settle in the vicinity. The invitation was quickly responded to, and a town arose which the Portuguese called Maderas (possibly Madeiras, a timber dépôt), but which is known to this day as Chennapatnam, or the town of Chennaia, the father of the friendly Naik who had negotiated the grant."—'Vicissitudes of Fort St. George,' by Leighton, p. 5.

Mahi.—As a second meaning māhi in Persian is a fish, the word being preserved in the name Makrān, as explained in the following sentence, describing part of the Baluch plateau:—

"In this tract, between the sea coast and the first parallel range or scarp, is situated Makrān, the land of Mahi-khurān, or 'fish-eaters,' the ichthyophagi of Arrian" &c.—Sir Robert Sandeman, by T. H. Thornton, p. 99.

Malum.—A similar word of common use is ma'lūm=known, from 'ilm, science or knowledge. Ma'lūm nahīn, equivalent to "I don't know" or the exasperating Scotch "I couldna say," is a usual reply to an inconvenient question.

Opium.—Afīm, the common Hindustani word, is not given.

Pig-sticking.—In the quotation dated 1807 from 'Oriental Field Sports' the remark "left must mean hog's right" should, we think, be omitted. A rider overhauling a pig carries the spear in his right hand, and the hog's back and left side form his target.

Poggle.—The examination young engineers had to pass for promotion from probationary to permanent rank in the Indian Public Works Department was called the pāgal, because it was supposed that any fool could pass it.

Shade.—L. 9, p. 818, for "within in" read within it.

Zumbooruk is the final entry in the 'Glossary'; it is a small gun or swivel, usually carried on a camel.

To pass from these notes to words which should possibly be included when opportunity occurs, the following have been noticed in recent reading.

Alfsa, three-leaved grass, is from the Arabic alfaifusa. *Allon-allon* is the Javanese name for the open square before the houses of great men. *Allony-allony* is a broad-bladed grass; see *Athen.*, No. 3403, January 14th, 1893, p. 52. *Banting*, or *banteng*, is applied to the Burmese wild cattle. *Bichū, bichhū, a*, a scorpion—Portuguese *bicho*, reptile. *Caimacam, kaimakam*, properly kā'im makām, is a word in common use; see, e.g., *Blackwood's Magazine* for last April, p. 485, where the word is used for a resident governor. In India it means an official who holds a temporary or acting appointment, and therefore the term might have been introduced under the heading 'Confirmed' as well as receiving separate entry. For the latter an appropriate quotation from Gladstone's "bag and baggage" speech will be found in the 'New English Dictionary.' The translation of the words is "standing," "established," or "fixed," kā'im, whilst makām is a place, so that one might easily accept an erroneous meaning and apply the term to a permanent rather than to a temporary occupant of an office. It seems really to be the equivalent of *lieu tenant*, holding the place (of another).

Cow, kine, &c.; Sans. *go, gau, gav, &c.*; Hindustani *gāo, gā'e*; and the Northern forms *ko, cū*, plural *cī, kye*, are all surely closely allied.

Oloo, Sans. *ullū*, an owl, is in common colloquial use in India.

Simoom or *simoom*, Ar. *samum*, a hot, dry wind.

There are no doubt many more words than these which might with propriety be included in the 'Glossary.' The only chance, however, of making a satisfactory list is for those concerned to record each word as it is met, making a quotation and a complete reference to the book or paper in which it is found. The few words above mentioned are merely suggested for consideration. Some of them are to be found in the 'New English Dictionary.'

Letters and Papers of Admiral of the Fleet Sir Thomas Byam Martin, G.C.B. Edited by Admiral Sir Richard Vesey Hamilton, G.C.B. Vol. I. (Navy Records Society.)

THE Navy Records Society, or rather Sir Vesey Hamilton for it, has taken for granted that, with more serious books as with novels, its members are accustomed, in the good old way, to begin in the middle, then make a dive at the end, and at last get back to the beginning. In many cases this would be a mistake; but in the story of a career such as that of Sir Byam Martin it fits very well with the attendant conditions. Martin's early service was curious, and some of it brilliant; but it was his command in the Baltic which lifted it altogether out of the ordinary course; and we think that the editor showed good judgment in beginning his story with those eventful years when Martin had so large a share in the operations which broke down the alliance between Russia and France, and contributed so powerfully to the disaster which over-

took Napoleon's arms. Having told us all this, with the remarkable episode of the taking and burning of the Sevold in full sight of the whole Russian fleet; having also, in another volume, told how Martin co-operated with Wellington in the north of Spain, and served for sixteen years as Comptroller of the Navy, until summarily dismissed from office on his refusal to support the reform policy of the Government in the House of Commons, Sir Vesey now comes to the beginning, and deals with Martin's family and boyhood, his early service and early promotions, and his brilliant achievements as a young captain. These last, indeed—perhaps on account of their brilliance—seem now of the less importance, as having been very well described in the *Gazette* at the time, and afterwards by James in the pages of his 'Naval History'; and though many of the details now given will be exceedingly valuable to men of the editor's profession, what will be of more general interest, what is, we believe, absolutely new to the reading world, is the story of Martin's early service, which was all passed under the command of Prince William Henry—afterwards William IV.—in the *Pegasus* and the *Andromeda*.

When the prince, a boy of sixteen, came to Portsmouth to join the Prince George, Martin's father, as resident commissioner, showed him a good deal of attention, treating him with a respect which disgusted the little boys of the family, to whom one midshipman seemed pretty much like another. Accordingly Byam, aged eight, and Joe, an elder brother, aged ten, got the prince into the garden and picked a quarrel with him, which would have entailed on them a royal thrashing had not the furious noise brought out the prince's governor on the one hand and the commissioner, with a gold-headed cane, on the other. Four years later, when the prince was made a post-captain and appointed to the *Pegasus*, he took Byam with him, in the rating of "captain's servant," which was, to speak roughly, the equivalent of the later naval cadet. Writing many years afterwards, Martin noted, to the prince's credit, that

"although greatly pestered by noble families to take their children on board the *Pegasus*, he gave a preference to his old shipmates and the sons of naval officers, so that we had not in the ship one single sprig of nobility."

The prince was also exceedingly strict with the youngsters, not altogether to their taste then, though in later life they were sensible of the benefit they had derived. "I most gratefully acknowledge," wrote Martin,

"that I never met with a captain more anxiously devoted to the improvement of his youngsters in all professional matters than his Royal Highness; he made them learn their duty; whether the leaders-headed or light-headed, none could escape the rigid enforcement of his rules of instruction. From nine in the morning until noon we were engaged with the schoolmaster, and never left unoccupied during the rest of the day. It will be well for the service if all who served under his Royal Highness followed his example in this instance, in training the young gentlemen under their command, while they may have profited also from the warnings to be derived from his conduct in other respects."

It may very well be that a good deal of this was rather the insolence of power than any real care for the good of the lads ; but the prince is fairly entitled to the credit, such as it is, and the more so as there is little else in his conduct as a captain that tells in his favour. Small-minded and tyrannical, with the soul of a tailor rather than a sailor, he was excessively strict about his officers appearing properly dressed, in what he called uniform—but a uniform of his own devising. Martin has given an amusing account of this :—

" Old and young, tall and short, all were to be alike ; the boy of twelve years old was to be rigged out as a man, and so squeezed into a tight dress as to leave no chance of growing, unless, perchance, nature's efforts should prove more than a match for the tailor's stitches. Only conceive a midshipman with white breeches so tight as to appear to be sewn upon the limb—yellow-topped hunting boots pulled close up and strapped with a buckle round the knee. To this let the imagination of the reader extend to a pigtail of huge dimensions dangling beneath an immense square gold-laced cocked hat ; the tail was thickened by introducing between the hair a leather thing of the shape of a large carrot, and this ribboned over had a most formidable appearance ; but to complete the head-dress the side hair was allowed to grow to a great length and, being frizzed down and well stuffed with powder and pomatum, terminated with a large curl, leaving just room for it to work clear of the shoulder. Add to all this a sword about two-thirds the length of the little body that wore it, and I think I bring to recollection myself in all the pride and pomp of a man thirteen years old and about four feet ten inches high. Such was the dress conceived and adopted by our royal captain."

It was just after this dress had been introduced that the Duke and Duchess of Buccleuch paid a visit to the captain of the *Andromeda*, and were received with the yards manned. Little Martin had to run up to the main topmast-head, and in doing so split the too-tight breeches " in divers places,"

" whereby the limbs gained a greater freedom of action, though the rents admitted more of the sharp north-west wind than was agreeable. When I returned to the quarter-deck after the visitors were gone I was in no hurry to get below, although half ashamed to be seen. I thought such a proof of our inappropriate dress might lead to a change. Not so, however ; I was desired to tell the tailor to get better materials, and sew them stronger."

When not busy in devising absurdities of dress, the prince largely occupied himself with planning restrictions on the officers' leave, which were bound to be offensive, with love-making, or with heavy drinking. Martin has preserved an account of the festivities with which the coming of age of the captain was celebrated on board the *Pegasus* :—

" His Royal Highness lunched with the officers in the gun-room [now the ward-room], and the interchange of condescension on the one part and of love and loyalty on the other was so often plighted in a bumper that by one o'clock scarcely one of the company could give distinct utterance to word. By some means, I know not how (it was no easy matter), his Royal Highness contrived to crawl up to the main-deck, no doubt with the adventurous hope of being able to reach his cabin ; but in an instant he was recognised by the seamen, all nearly as drunk as himself, who with unfeigned, irresistible loyalty, mounted him on their

shoulders and ran with him violently from one end of the deck to the other. This was a most dangerous proceeding, for I am sure I may say that his head passed within an inch of the skids (beams) several times, and one blow at the rate they were going would inevitably have killed him. I was on the gangway at the time looking down on them, and seeing the danger, roared to the men to stop, but all in vain. I then threw my hat upon them with all the force I could to draw attention, and I succeeded in getting the men to lower him in their arms, and by that means probably saved his life. I was too young to be admitted to the honour of the tipsy party, and with three other dignitaries of my own standing, was instructed to take charge of the ship during the approaching interregnum, of which we were not a little proud. The precaution of striking the lower yards and topmasts had been taken the preceding evening, it having been determined to give the men a double allowance of grog and liberty to purchase more from the shore, to make sure that all should be gloriously drunk." Many other incidents of the prince's service afloat are here related. The young officer did not learn to respect and reverence his captain ; the master was no hero to the servant, and most of Martin's recollections of the prince show him in a ridiculous, comic, or brutal light. The explanation of the prince's practical retirement from the navy has never, we think, been so clearly given. In 1790 he was made Duke of Clarence, and, says Martin,

" the first use he made of a seat in Parliament, as Duke of Clarence, was to range himself in the ranks of those opposed to the King's Government. But, not satisfied with this sufficiently silly proceeding, he had the superlative culpable folly to make himself conspicuous in his hostility to the war measures of the minister, then in active preparation.....He even went so far as to make a speech in the House of Lords condemnatory of the minister's proceedings. Mr. Pitt was not a sort of man to be trifled with in this way ; he went forthwith to the King to tell his Majesty that a political admiral, and one who thought the war objectionable, was not a proper person to be placed as a flag-officer in the grand fleet, and therefore insisted that his Royal Highness should not be so employed. It was said, and I believe truly, that his Majesty was very anxious to send the Duke beyond the contaminating influence of Carlton House.....and on this ground urged the sending off the royal sailor, to scatter his politics to the winds of the ocean. Mr. Pitt, however, would not yield, and was so decided and peremptory that orders went by the post of that evening to turn over the crew of the *London* to other ships."

So during the war the Duke of Clarence had no service. He frequently applied for a command, and notably, in 1808 or 1809, for the Mediterranean, as it was understood that Collingwood wished to be relieved. It has generally been said, and it is, of course, grateful to the eulogists of Collingwood to believe, that Collingwood was pressed to stay on, as there was no one in whom the country could feel the same confidence. This is a stupid slur on the reputation of abler men than Collingwood—Pellew, for instance, or Saumarez, or Samuel Hood—or on the judgment of the ministry ; but there is no reason to doubt the accuracy of the story which reached Martin in after years, a story which, he says, he had on the best authority. The duke had applied for the command, and

" pressed the point with such earnest importunity that the minister and the First Lord of

the Admiralty were put to their shifts to know how to ward off an application from a royal personage whose rank of flag gave him, as it were, a professional claim. The total unfitness of the duke for a command of any importance was of itself a decided objection, but to place him in a position where delicate points of diplomacy frequently occurred, would have been embarrassing to the Government and hazardous to the public interest in the greatest degree. It was, therefore, determined that Lord Mulgrave, the First Lord of the Admiralty, should write to Lord Collingwood and state that the public interest rendered it of the highest importance that a person of his experience and distinguished services should continue for some time longer....."

So the prince remained in retirement till —on the peace—being then admiral of the fleet, he hoisted his flag as commander-in-chief of the fleet assembled at Spithead for the great review of June, 1814, and by the volubility and extraordinary vehemence of his blasphemy, bellowed through a speaking trumpet, caused even the old salts who stood round to shudder, while the Prince Regent, turning to the First Lord of the Admiralty, said : " What an excellent officer William is ! "

We would willingly extend these anecdotes of the naval life of our future king, did not the exigencies of space remind us that, interesting as the prince's career is, it is Martin's that forms the main subject of this fascinating volume. Most of Martin's deeds, however, have been matter of history for one hundred years or more. There is one episode which, as it did not come off in the way intended, has escaped notice, but is yet remarkable not only in the career of Martin, but also of one still greater than Martin, both at the time, as commander-in-chief, and in history, as Lord Hood. In 1793 Martin who had just been promoted to the command of the *Tisiphone* sloop, went out to the Mediterranean with Hood, and as the fleet left Gibraltar was sent, under the orders of Capt. Lumsdaine of the *Isis*, to convoy a merchant ship laden with presents to the Bey of Tripoli, and on the way to leave a dispatch for the consul at Tunis. But at Tunis they found a powerful French squadron ; and Lumsdaine, believing that the letter was of very little importance and not a thing for which he ought to risk the safety of his ships, passed by, went to Tripoli, and in due time rejoined Hood off Toulon, where he was received with " dissatisfaction expressed with much warmth " and a declaration that he (Hood) would try both of them by court-martial for disobedience of orders. Martin attempted to explain. Hood refused to hear him. He said :—

" A court-martial will hear all that you have to say, and judge accordingly ; it is a very awkward and unpleasant circumstance, but I owe it to myself ; and have informed the Admiralty that the disappointment of my plans was attributable to Capt. Lumsdaine and you, and that both of you should be brought to account for it. I had fully calculated that the French admiral would, in the rashness of their republican feelings, have captured the *Tisiphone*—at any rate it was my plan to put the temptation in his way ; and if the bait had taken I was prepared at once to make a general sweep of the French ships of war out of every neutral port."

Eventually, however, Hood was brought to see that, whatever Martin had done or not

done, he was acting under Lumsdaine's orders, and could not be tried; but he had expected speedy promotion, which this "awkward circumstance" threatened to delay. It did, in fact, hang in the balance till the court-martial acquitted Lumsdaine, holding that, in the circumstances, his disobedience was justifiable.

We must not conclude without a notice of the pictures which illustrate these volumes. Of the battle pieces it is not necessary to say more than that they are after pictures painted for Martin himself, and are consequently as correct as such things can be. The frontispiece to the second volume is after a portrait of him, when admiral of the fleet, painted by request for the United Service Club. That to the first volume is after a miniature preserved in the family of Byam and his brother Joe, as children, at the knee of their mother, whose good looks Byam seems to have inherited. What is, perhaps, the most interesting of all, as showing the methods of the day, is a coloured plan of the position of the combined fleet of France and Spain lying in Brest, as drawn by Martin from the deck of his frigate Fisgard, hove-to off the mouth of the harbour. The irregular manner of publication has placed the index, which in the ordinary course would be at the end of the third volume, at the end of the first.

Personal Idealism: Philosophical Essays.
Edited by Henry Sturt. (Macmillan & Co.)

THIS is an interesting, and in some respects even an important volume, although undoubtedly its interest and importance lie much more in what it suggests and signifies than in what it actually achieves. According to the view entertained of it by its editor it has a double purpose. It aims at showing, on the one hand, that the view of the universe now commonly described as Naturalism is untenable, and, on the other, that the antagonistic view known for a century as Absolutism is contradicted by the facts. As against Naturalism, it argues, of course, that human freedom is real, although upon this point it speaks with no very certain voice. It also contends that the hypothesis of evolution is not to be regarded as of unlimited application, that moral values have a validity of their own, and, finally, that an enthusiasm for ideals, far from being the illusion which such enthusiasm ought to be if scientific conclusions were logically drawn, is an essential element in all progress. As against Absolutism—by which is meant, apparently, the general theory associated with Hegel and his followers, old and new—it embarks upon a so-called "rivalry of construction." It finds fault with the account of knowledge, of art, and of morals provided by that theory, as failing to satisfy the great majority of thinking men. Absolutism, it declares, has not done sufficient justice to experience. Accordingly it offers "specimens of constructive work," with the object of indicating an interpretation of the universe which shall not only remedy this defect, but also more fully explain and justify the conviction that the universe is ultimately spiritual.

A work of this ambitious character must of necessity raise, in some form or other, most of the great questions of modern philosophy. That the eight members of the University of Oxford who contribute to it succeed in providing a survey of the speculative difficulties and aspirations of our time admits of no denial. Whatever else they may effect, they set out with admirable lucidity the main issues to which the long struggle between the idealistic and the mechanistic hypotheses of the nineteenth century has brought us. They are not, indeed, always in exact accord with one another in the methods which they pursue, in the arguments which they employ, or in the positions which they adopt; but they are at one—or, at least, they conceive themselves to be at one—in seeking a solution of those difficulties and aspirations in the principle of personality. It is that principle which they are concerned to develop and defend. By that principle, as they assert, they can not only defeat the exaggerated claims of Naturalism, but also do what in their opinion seems most to want doing among idealists in these days: they can make good certain grave faults in the way in which Absolutism deals with experience. Each of the essayists endeavours to take some special aspect or application of personality as his theme, and of the effect of their combined efforts the reader is asked to say that they mark in general a step in advance.

What is it, then, in brief, that the essayists respectively attempt? Mr. Stout, who opens the argument, treats of the large subject of 'Error,' chiefly with the object of showing that certainty is attainable, and that to arrive at absolute knowledge we are not, as he says, compelled "to wait until we have attained an adequate knowledge of the absolute." Mr. Schiller, in the longest and most lively essay of the series, writes on 'Axioms as Postulates,' in order to prove that when Kant claimed for the practical reason the right to postulate, he was committing us to a principle which cannot be confined to ethics; that "postulation is either not valid at all or is the foundation of the whole theoretic superstructure." Mr. Boyce Gibson deals with 'The Problem of Freedom in Relation to Psychology,' and while trying to vindicate a freedom of choice concedes a great deal to those who deny it. Mr. Underhill discusses 'The Limits of Evolution,' and reaches the conclusion that while the evolutionist has nothing to tell us of origins, he has to assume laws of development, and discover relations intelligible to his reason, and that, new as the mental principle employed by Darwin may seem, it is fundamentally the same as Aristotle's conception of final cause. Mr. Marett, writing on 'Origin and Validity in Ethics,' argues that, while Validity is the affirmative principle, Origin is the critical, in the sense—whatever that sense may be—of investigating the relation between objective and subjective factors in the moral process. Mr. Sturt shows how he regards the bearings of the principle of personality on 'Art'; Dr. Bussell asks whether 'The Future of Ethics' is 'Effort or Abstention'; and Dr. Hastings Rashdall, fol-

lowing up a chapter in another recent collection of Oxford essays, brings the argument to a close by treating of 'Personality, Human and Divine.' The editor, to whom the idea of such a volume seems to be due, tells us that the object of it is "to represent a tendency in contemporary thinking, to signalize one phase or aspect in the development of Oxford Idealism." This development issues, or is supposed to issue, to such a large extent in the assertion of a single principle that, had he wanted an appropriate motto for his title-page, he might have found it in what Goethe says in the 'West-östlicher Divan,' although with a somewhat different application:—

Volk und Knecht und Ueberwinder,
Sie gestehen zu jeder Zeit
Höchstes Glück der Erdenkinder
Sei nur die Persönlichkeit.

"A phase or aspect in the development of Oxford Idealism," while presented as a description of what these eight writers are desirous of exhibiting, might well stand for a criticism of what they actually achieve. Their aim, indeed, is good. Their scrutiny of the methods and results of Naturalism is effective. They lay unerring fingers upon some, at least, of the characteristics of Absolutism which make that system, as they say, so visionary and impracticable to the average man, who knows something of human and nothing at all of absolute experience. But will the kind of Idealism which they profess stand any logical test? Is it more than a transient phase or aspect of academic speculation? In particular, is it anything else than a symptom, significant, perhaps, and even important, of the gradual decline of that idealism which has so long held sway in the halls and lecture-rooms of Oxford?

Each of the writers is expressly stated to be responsible only for his own essay. But since the argument, as a whole, is parcelled out amongst them, it is plain that the success of their combined attack on Naturalism, and of their combined criticism of Absolutism, will depend upon the manner in which their several tasks are discharged. We have no room, in such a brief survey as these columns allow, to do more than cast a glance at this manner in the case of one of them; but we shall select the most important. Of the tasks in question, to explain and defend the principle of freedom or self-determination is certainly the most important, for if a system of personal idealism is to have any real value, it must assert a place for freedom which shall be beyond the reach of attack. Yet the explanation and defence here given leave a great deal to be desired. Mr. Gibson begins his essay by leading us to suppose that he is going to refute the determinists, no matter to what school they may belong. He blames Mr. Bosanquet and M. Fouillée, for instance, for what he calls their surrender in allowing that the mind may be conditioned by the sequence of bodily states, or may possess a share in the causality of the universe. In spite of their spiritual leanings these are writers who, in his opinion—to use a phrase from Prof. William James—are votaries of "soft" determinism, as distinguished from the "hard" or mechanical sort. Mr. Gibson, indeed, professes little sympathy with such attempts to reconcile incom-

paticles, and he endeavours to show that the crucial and even fatal concession is made when it is once granted that only matter in motion can be a determinant of material changes. "It seems impossible," he says,

"not to agree with Prof. James in saying that once a man's alleged spontaneity is completely at the mercy of his antecedents and concomitants it is logically indifferent what these concomitants may be.....whether they constitute a nexus of cranial motions and dispositions, or a nexus of motives, character and circumstance. Whether the predetermined be physical or psychical, the result is in both cases the same : the act of spirit could not have been other than it was."

Here, however, his agreement with Prof. James appears to come to an end, and he proceeds to attack him for the peculiar character of his indeterminism, or, as it is plainly called, "chance." He considers that the solution thus offered is "surely too desperate," and the issue thus presented too narrow. His own conclusion is neither very clear nor very self-consistent. He speaks of two points of view from which psychology may be treated according to the difference in the postulates which it accepts and the methods which it employs. There is side by side with empirical psychology another which he calls the science of free agency. The former, he contends, is the point of view of the spectator, who argues inductively and mechanically. The latter is "the point of view of the experient himself," who proceeds teleologically, and in some way sets up ends of action through which he "helps in creating his own destiny." This is the point, apparently, at which the principle of personality is applied; but what is surprising is that, with all this, he speaks only of a relative independence. He attempts no satisfying explanation of the relation between what may be called this outer and this inner psychology. Nay, he goes so far as to conclude that even if, as a science of first causes, psychology is teleological in its method, as an inductive inquiry its method is so much mechanical that any attempt to explain it leads inevitably to a mechanical interpretation. How any real freedom is consistent with such a position is a difficulty which, to say the least, he does not illuminate.

The difficulty is fundamental, and it would be interesting to know how the other contributors regard the way in which it is handled. The principle which they advocate is plainly endangered if so essential an element of personal idealism is left in doubt. An appendix of notes in which each writer expressed his candid opinion of his colleagues' essays would have been an engaging addition to the volume; it might, perhaps, have detracted from the force and effect of the essays as pieces of special pleading, but, from the standpoint of the philosopher, it would have had some value. The features of Absolutism to which criticism is in the main directed are, indeed, just the matters in which the volume must itself evoke most criticism. Its attempt to allow greater scope to the volitional side of human nature in a system of idealism and its endeavour to keep close to at least some sort of empiricism bring about curious results. These

are seen perhaps most clearly in Dr. Rashdall's theory of an Absolute which makes God one among other spirits, by whom apparently He is limited, or of a Reality existing as a community of Persons. Mysticism, too, plays a large part in these pages, despite Dr. Bussell's dictum, "le Mysticisme, c'est l'enemi," but it is an ethical as opposed to an intellectual mysticism. Yet if systematic idealism of any kind is to resist assault it cannot in the last resort depend on moral, or, as Mr. Sturt seems to suggest in his very stimulating appeal, even partly on æsthetic considerations. If it is to possess any firm foundation, it must, as Prof. Howison has recently pointed out, set a metaphysical value on ideals; and in this respect the writers in 'Personal Idealism' are not at one, but at sixes and sevens.

The Three Days' Tournament: a Study in Romance and Folk-lore. Being an Appendix to the Author's 'Legend of Sir Lancelot.' By Jessie L. Weston. (Nutt.)

Of the stories and legends grouped under the name of the Arthur cycle, the story of Lancelot stands by itself as the best and most complete. It does not depend on any precedent legend, and it suffers greatly by the attempts made to fit it into the framework of the Graal legend, into which the other parts of the cycle readily fall. In this respect it resembles 'Tristan and Isolde'—the story which, it may be, prompted its author to write it.

The study of the Lancelot story up to the present has been vitiated by some not unimportant factors. Those who have written about it have, with one or two exceptions, obviously not read it as a whole; they have considered it as an integral part of the cycle; they have concentrated their attention on a comparatively minute portion of the story, and have on the authority of a preconceived idea ignored the authority of the manuscripts. Now proper attention should show that the 'Lancelot' is a story and not a compilation, that its Guinevere is a character and not a lay figure, that its Arthur is a lay figure and not a person, that the story does not fall into the frame of Geoffrey of Monmouth, that the 'Lai de la Charrette' is a mere incident corresponding to 22 leaves only out of 430 of the story, and that there is better manuscript authority for it than there is for the 'Odes' of Horace or the Epistles of St. Paul.

The central idea of the 'Lancelot' is the love of a young knight for a beautiful queen obviously slightly his senior—a theme well chosen for the Court of Henry II. in the early days of his reign—though when the story was dragged into a place in the cycle Guinevere becomes perforce many years older than her lover. The love does not become "guilty" till Arthur has given cause and opportunity for reprisals, and there are, we think, signs that the story was intended to end with the repentance and confession of the lovers. Magic and enchantments play but a small part in the original story, and the story of Galahad and Lancelot's connexion with the Graal is due to later accretions. It is, in fact, a love story treated from the Anglo-Norman point of view in opposition to the 'Tristan' of Beroul,

where, with due respect, the lover is forced into the position of a nincompoop.

The two fixed points, as regards dates, in the Lancelot controversy are the 'Chevalier de la Charrette' about 1164, and the 'Lanzelet' of Ulrich v. Zatzikhoven about 1195. As regards the first, it seems certain that there are some coincidences of expression (17 cases in 7,000 lines) with the prose 'Lancelot' as printed. But it has not been sufficiently taken into account that the printed text is derived from a late thirteenth-century edition which had been worked over several times, perhaps even from the poem. Moreover, the whole point of the poem is that every one must suspect the hero to be Lancelot, though he is not named till the tournament; the story would lose its interest if Lancelot was not a well-known figure to its hearers. Ergo, there was a story of Lancelot, lover to the queen, before 1164. The 'Lanzelet' presents more difficulties. It is said to be a translation of a foreign book, brought from England in 1194 by one of the hostages of Coeur de Lion, and most German poems of the period are very close translations. But this Lanzelet is not a lover of Guinevere; true, his education resembles that of Lancelot, and they have a similar adventure at a tournament, but in everything else they differ. Lanzelet is Arthur's nephew; he is four times married, and goes through very distinct and significant adventures, while his vague personality differs entirely from the well-marked one of Lancelot. In the absence of any better evidence, we are compelled to class "daz Welsche Buoch" with the Latin original of the Graal story as non-existent.

Miss Weston is one of the very few writers who have read the various forms of the Lancelot story, and we are happy to see that she is coming round to the belief that Walter Map probably did write a Lancelot story, though she still appears to be confused by the wish to treat it as part of the Arthur cycle. But a serious fault must be counted to her credit—since she considers it a virtue. She will regard literature from the point of view of its dry bones. No doubt in time to come we shall be able to classify the 'Lancelot' under some new Dewey system, as "38742 K," and thus express satisfactorily all the elements of the story. Students of folk-lore will then be happy, but we shall not be a bit further on the way. Suppose that the lake fairy is folk-lore, that the three tournaments are met with everywhere—folk-lore again—what does it matter to the story? They are not the story. The story is the love of Lancelot for Guinevere, how it came about, how it was declared, how it was fulfilled, and what consequences followed it, a fact which Miss Weston ignores; and the question asked is, Where, when, and by whom was it invented? It was the story that became popular, though the incidents were naturally, in some cases, coloured by folk-lore.

It is to be regretted that English readers have no means of judging the quality of "Mestres Gautiers map son livre," since the mediæval taste for "longueurs" does not lend itself readily to quotation, and even the great love-scene between Lancelot and Guinevere owes half its effect to the previous history of the knight. It is still more to be

regretted that no modern edition of the prose 'Lancelot' exists. Until the various forms of this story are in print any speculation as to its history must be, to a considerable extent, liable to revision, particularly on the folk-lore side, because when it is finished it will only prove the existence or non-existence of elements of the story—necessarily without date. Miss Weston's work is better than this, but if she had given us from her notes a description of the English and French manuscripts she has seen, and established a number of crucial points for their differentiation into classes, such as the treatment of the false Guinevere, she would have rendered a service to serious workers a hundred-fold more lasting. We feel sure that her valuable contribution will have great effect in forcing foreign students (who are more attracted than ourselves by the "38742 K" method) to re-examine the evidence for Walter Mapes being the author of one of the first and best of England's contributions to romance. We cannot say that she has proved her case, because the method is only capable of establishing a reason for reopening an inquiry which ought never to have been decided against the only facts on record.

Home Life under the Stuarts, 1603-49. By Elizabeth Godfrey. (Grant Richards.)

In turning over this book we are reminded irresistibly of a sonnet by Mr. Wilfrid Scawen Blunt:—

If destiny
Throws us together for an hour, a day,
In the backwater of this quiet bay,
Let us rejoice.

This book is the backwater of history. Yet it is as refreshing and delightful to the mind as the gentle lap of the reflex wave against our boat in some quiet bay, while all around is full-throated summer. Only a woman could have compiled it, with its endless piquancy of personalities, its charm of detail and triviality, the instinctive naturalness and womanliness of its sympathy with the home life of an age gone by. We begin with the baby in the nursery, with his pap-boat and nursery rhymes and his cradle, "a solid affair of carved wood with deep rockers." We glance at the children's games, we lean over the boy's horn-book as he cons his lessons, and we follow him to the school and the university. More charming still, we watch the budding girl, brief as was her springtime in the seventeenth century. We trace her steps from phase to phase of that old-time life, so removed from ours in many a minor feature, and yet so strangely near in all that makes human nature kin. The chapters on 'Giving in Marriage,' 'Some who Chose for Themselves,' 'Romance,' and 'The Love Story of Anne Murray,' are as full of vivid human interest as if they were of yesterday, yet withal possess a delicate aroma of romance, one that can come only from the sense of far-off things and ages long ago. In the words of the narrators themselves we read of the love-makings of Lord Herbert of Cherbury and Mary Herbert, of Sir Henry Cary and Elizabeth Tanfield, of Ralph Verney and Mary Blacknall, of Lord Dungarvan and Lady Anne Fielding; of Dorothy Sidney (Waller's Sacharissa) and

Henry, Lord Spencer; of Mary Boyle and Charles Rich (afterwards Earl of Warwick); of Dorothy Osborne and Sir William Temple; of Lucy Apaley and Col. Hutchinson; of Venetia Stanley and Sir Kenelm Digby, and so on and so on. How the names ring in our ears! and what an incommunicable charm lingers in their love-making!—narratives which are preponderatingly from the pens of the ladies themselves in love letter or diary or memoir.

If not comparable in interest with these sections, the succeeding chapters on 'Married Life,' 'Letters from Husbands and Wives,' 'The Housewife,' 'Needle-work,' and 'Dress and Fashion' possess their own individual interest, an interest which is due mainly to the fact that the compiler of the book lets her narrators tell their own tale in their own words.

What could be more beautifully human than the following, one of the many love letters of Endymion Porter to his suspicious spouse?—

"MY DEAR OLIVE,—Since my coming into Spain I have received four letters from you, and the first two with so much kindness in them as I thought my love rewarded; but the two last are so full of mistrusts and falsehoods, that I rather fear you have changed your affection, than that you have any sure grounds for what you accuse me of in them, for as I hope for mercy at God's hands I neither kist nor touched any woman since I left you, and for the innkeeper's daughter at Boulogne, I was so far from kissing her, that as I hope to be saved I cannot remember that I saw any such woman. No, Olive, I am not a dissembler, for I assure you that the grief which I suffered at the parting with you gave me no leave to entertain any such base thoughts, but rather lasted in me like a consumption, increasing daily more and more."

Further on in the same letter he adds:—

"Good Olive, let me receive no more quarrelling letters from you, for I desire but your love, it being the only thing that affords me pleasure in this vile world. Send me word how the children do, and whether Charles be black or fair, and who he is like; but I am sure the nurse will swear that he hath my eyes or nose, and you may perchance be angry and say you never saw anything so like some brother of yours as he is. I would to God I could hear thee discourse, I would never come to Boulogne to kiss my host's daughter, although you would entreat me."

"I sent you by Dick Grimes a chain of gold which is of the prettiest making that ever I saw. I pray you wear it, and let nobody know how kind I am to you, lest they laugh at me for my fondness. By Killigree I sent you a feather, but I fear I shall trouble you with tokens as I do with letters. Yet I would willingly have nobody come without some small remembrance to you, which makes me send you this poor token now."

In compiling the book (for it will have been gathered from the above that it is not so much a written work as a series of extracts dressed in literary form and with a womanly and dainty art) Miss Godfrey has imposed arbitrary limits on herself. She restricts her survey to the first half of the seventeenth century. We cannot help thinking that this determination has been due to an instinctive delicacy of feeling such as would be shocked by the introduction of the grosser manners and details of the life of the Restoration age. But in one aspect, at least, the self-imposed restriction is un-

fortunate. It puts out of court the one diary—Pepys's—which takes us into the life of the time as no other does, and gives, above all, an insight into the musical life of the age, a musical life which was more distinctive and national and full of promise than any which England has since known. As it is, Miss Godfrey makes but fugitive references to this most memorable characteristic of the Stuart age.

Here and there, too, we miss other piquant data which we should hardly have thought would escape Miss Godfrey's notice—Adam Martindale's account of his youthful education, Anthony Ashley Cooper's story of the chin-scraping ordeal of his schooldays, and, most excruciatingly absurd and laughable of all, Sir Edward Dering's own account of his courtship of Mistress Bennett, the strangest and most naive piece of autobiography ever penned by human hand.

But these are comparatively minor and unimportant omissions. The work as a whole is excellent, delicate in flavour, vibrating with humanity, and refreshing and delightful from cover to cover.

SHORT STORIES.

In the Guardianship of God. By Flora Annie Steel. (Heinemann.)—That Mrs. Steel's latest volume of short stories dealing with India should be clever; that it should have charm; that it should show, so far as the European reader, or writer, can judge of what passes in the mind of "the mild Hindu," a sympathetic insight into Indian character—all these were axioms before one opened the book, and so remain after it is reluctantly laid aside. It differs, however, from much of her previous work in that it is written from a definitely feminine standpoint. Others, and Mrs. Steel herself elsewhere, may prefer to deal with India from various points of view; in this volume it is looked at with female, almost one may say, with maternal eyes. Not only are all the male characters, especially the English ones, "women's men," and as such possessing the virtues which most appeal to a woman; that, after all, is natural and befitting. In addition to this a super-abundant proportion of the stories are given up to portraying the influence of children upon their parents and entourage, English or native, or of non-existent children upon their would-be or bereaved parents. Four of the seventeen stories—"The Doll-Maker," "On the Old Salt Road," "Gold, Frankincense, and Myrrh," and "Little Henry and his Bearer" (which last contains a really fascinating presentation of a Thug overburdened with morals)—deal directly with this subject. Two others, "The Keeper of the Pass" and "The Squaring of the Gods," find their chief interest in it; while in three more, "Surabhi," "A Bad-Character Suit," and "The Perfume of the Rose," variations of the "mothering" instinct are introduced, the first showing the love of an old Brahmin for a favourite cow; the second, of a native camp-follower for a drunken soldier; and the third, of Hushmut, the essence maker, for an English girl, whom, with her lover, he protects at the cost of his own life during the Mutiny. In "Fire and Ice," wherein the "social evil" as it applies to India is delicately touched upon, and the "Hall of Audience" much the same *Leitmotif* is to be found, handled from a more definitely Oriental standpoint. So in the remaining stories the reader feels instinctively that he is looking at India through a woman's eyes, and gains thereby a much tenderer and it may be more roseate vision of it than if it were more regularly balanced by

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the due proportion of native ugliness which, as is usually believed, is to be found as well in India as at home. At the same time it must not be understood that there is anything "feminine," in the patronizing sense in which the word is generally used, in these stories. On the contrary, they are virile in their composition from first to last, and as studies of one aspect of Indian life they could not be bettered by any living writer.

Questionable Shapes. By W. D. Howells. (Harper & Brothers.)—Mr. Howells's incursions into the unknown regions, as represented in these three stories, remind us that he is the author of 'The Undiscovered Country,' and also that Mr. Henry James has more than once made a similar experiment. But Mr. James, with all his elusiveness and with all his impatience of being understood, has a body of thought to reveal (or conceal if you will) and a theory to be worked out. His elusiveness has always been detrimental to the plain man, certainly; but it has invariably been also worth risking. The question that occurs to an unprejudiced reader of Mr. Howells's stories is whether the trouble of perusal is repaid. We have long been accustomed to the American tricks of over-elaboration, of super-subtlety and supra-sensitiveness. Many of the people who are supposed to have their being as characters in typical American novels are not possible in life. They simply do not exist outside some circle of Dante's Inferno. This trick has been fastened upon the American novelist mainly by Mr. Howells, and has become inveterate and traditional. It is a pity to see so much fine discernment running to waste, and such powers of analysis seeding recklessly. When we recall

'A Foregone Conclusion,' 'The Rise of Silas Lapham,' and many other admirable pieces of fiction, it is to lament the pitilessness of the constancy with which Mr. Howells has pursued his false ideals. The three stories of this volume all deal with the supernatural, and not one with any definite clarity. The first, which is also considerably the longest, purports to treat of an apparition which Hewson saw in his friend's house. Never for one moment do we learn what the apparition was; and, while this elusiveness might be pardoned, if only on the ground that the true American novelist cannot respond to what is obviously desired by weak human curiosity, the case is rendered unpardonable by the tenuity of the issues. St. John finds his house unmarketable, because Hewson has seen a ghost in it; therefore Hewson insists on buying it. But Miss Hernshaw was unwittingly the cause of the publicity, and so Miss Hernshaw endeavours to make up to Hewson for her inadvertence. There is an obvious solution, and the story itself would have served to fill and pass an empty half-hour. Stuffed out to over 100 pages it becomes portentous, and the elaboration of feeling in it suggests the hypersensitization resulting from some vivisectionist's drugs. The last story is distinctly the best of the bunch, but even that is lumbered with insignificant detail. We are told, for example, how Alderling "brought the box of the table, stopping on his way to the verandah, and taking his pipe and tobacco pouch from the hall mantel." All this really does not matter to us, nor does it compose a picture. Yet there is drama in the story, and good drama, for which Mr. Howells seems to apologize by sneering at the "patness which I feel cheapens the catastrophe." As a matter of fact it makes the catastrophe.

The King of Folly Island. By Sarah Orne Jewett. (Duckworth.)—With one exception the eight stories included in this little volume are reprinted from American magazines. They are thoughtful, well-written stories of American life, and contain more good stuff than

the average reader is likely to find in them. The author's method is discursive, rambling, diffuse. Now in the short story excursions from the main point of the theme must be made fascinating if the average reader is to win through them to the story's kernel. Mere talent is hardly sufficient equipment for the short-story writer who would lead his readers by these roundabout, vague ways; the task demands something nearer akin to genius; and the author of the present volume does not show genius, only considerable literary ability and conscientious workmanship. Her stories are scarcely stories at all, but pleasant essays in fiction, quiet, well-bred, sincere, and unpretentious. We commend the work, while we urge that the short story demands more concentration.

M. Pierre Louys gives us, under the title of *Sanguines*, a volume of short stories, of which some recall his 'Aphrodite,' and some are completely detached. Of the sham classics in the volume we like best the story of Callisto, who, spending a night with the author, assures him that we have invented nothing since the time of the ancients. She is eloquent in defence of her thesis, but he finally gives her an Egyptian cigarette, with the result that she takes away the packet, and admits that we have found out something new in the way of pleasure. There are some good passages in others of the stories, which, of course, are not any more fit for general reading than are the rest of the author's works. Describing human attempts to represent Prometheus, he calls them "naked peasants, tied to rocks of wood, with their faces distorted by toothache." The publishers are the Bibliothèque Charpentier of Paris.

FRANCISCAN LITERATURE.

Collection d'Études et de Documents.—Tome IV. *Actus Beati Francisci et Sociorum Ejus.* Edité Paul Sabatier. (Paris, Fischerbacher.)

I Fioretti di Sancto Francescho, secondo la Lezione del Codice Fiorentino. Pubblicato di nuovo da Luigi Manzoni. Edizione II. con 30 Fototipie. (Rome, Loescher.)

Saint François d'Assise et son École, d'après les Documents Originaux. Par Paul Henry. (Paris, Tequi.)

Sons of Francis. By Anne Macdonell. (Dent.)

The origin of the 'Fioretti,' and the amount of credence to be put in its narratives as historically true, are questions which have been in debate among Franciscan historians for two centuries. M. Sabatier does not pretend to have solved them, but he has recognized that negative results are almost as useful to students as positive ones, at any rate in the sense of preventing them from going over the same ground again, and has given us a text which contains an original for the greater part of the 'Fioretti,' and an account of a large number of manuscript collections. The 'Actus,' to be precise, consist of 76 chapters, containing 47 of the 53 chapters of the 'Fioretti' proper, and 22 others, some of which, probably, did not form part of the original. Five of the six missing chapters of the 'Fioretti' have Latin originals elsewhere. It would thus seem that the question whether it is a translation or an original is settled.

Setting aside the appendixes to the 'Fioretti' ('Stigmata,' 'Life of Brother Giles,' &c.), we find that it falls into two parts—the legend of St. Francis and his fellows and that of the friars of the March of Ancona. M. Sabatier points out with great acuteness that the part of the book written from personal knowledge carries with it less conviction than that compiled from pre-existing legends. The friars of the March are all of a pattern—the ecstatic saint, whose visions passing away, "remansit mirabiliter consolatus," while each

of the companions of St. Francis preserves the strongly marked features of his individuality, slightly tinged by the selective absorption of the author's vision. Hence the strange result that the work is a better authority for events that happened eighty or a hundred years before his date than for those which fell within his personal observation. In this connexion M. Sabatier points out that the 'Chronica Fr. Jordani,' showing the disputes as to the use of meat among the early Franciscans, comes to the support of a legend (chap. iv.) of the 'Fioretti' relating to Brother Elias, hitherto rejected by all historians, and shows him in close companionship with St. Francis in 1215. We quote, too, his remarks on the wolf of Gubbio (chap. xxi. F.). After speaking of the critics who have asked whether this did not correspond to some real conversion of a robber baron, he goes on :—

"Les conversations d'animaux ne sont pas rares dans l'hagiographie; ce qui a fait le succès très mérité de ce récit, ce n'est pas, comme on l'a cru, sa naïveté, sa beauté littéraire, son élégante simplicité, c'est sa vérité morale, c'est son inspiration profondément franciscaine, c'est l'idée des devoirs qu'ont les bons chrétiens de Gubbio vis à vis du loup. D'après la conception juridique du moyen âge, le brigand, le loup, l'hérétique sont hors la loi. Ils s'y sont mis eux-mêmes par leurs crimes, et n'ont donc pas à se plaindre. si on ne leur garde pas la foi. Pour saint François au contraire, non seulement la justice est due au méchant, mais cette justice doit avoir pour la préceder, comme une sorte de bénitement d'armes, la courtoisie. Le point de vue des critiques qui ont cherché sous ce récit un fait historique mérite donc d'être longuement étudié; les légendes fabriquées de toutes pièces ont en général un but immédiat très clair et très mesquin. Elles sont vides de vérité morale."

As regards the authorship, then, M. Sabatier unhesitatingly attributes it to Fra Hugolino de Monte Giorgio, of the family of Brunforte, without, however, denying the possibility of an editor. The date is fixed in an upper limit by the fact that the 'Actus' are embodied in the 'Legenda Antiqua.' This compilation falls between 1304 and 1340, the dates when Baron (from one of whose manuscripts part of it was compiled) was Archbishop of Riga. But this 'Legenda Vetus' was read at the table of the Minister-General at Avignon, which fixes it as before 1328, or very much later, and John of Alvernia, whose death is recorded in the 'Actus,' died in 1322, therefore the date of the 'Actus' lies between 1322 and 1328.

M. Manzoni's issue of an early Italian version of the 'Fioretti' has passed into a second edition, and we predict for it a great success as it becomes more widely known. The text is not very good nor very well edited, but it is interesting as written in 1396 by a copyist who has also left a text of the 'Decameron.' The chief delight of the book is the reproduction in very good colour printing of nearly all the earliest portraits of St. Francis, including some very rarely seen by visitors. The book is dedicated to the Queen of Italy, and, to spare her feelings, the editor has omitted a miracle which St. Francis was so inconsiderate as to perform on a woman of evil life, carefully mentioning it in the notes, so that it might be looked up in another edition. Every lover of St. Francis should try to obtain this book.

M. Henry's little book treats, not only of St. Francis, but of a saint who, if not certainly a Franciscan, was of his school, St. Yves of Kermartin, in Brittany. His countrymen are justly proud of possessing the only lawyer in the calendar, the advocate of the poor. The book is written from the point of view of a devout and learned Catholic open to the claims of modern historical inquiry, and may be heartily recommended, especially to those interested in Breton matters.

We trust it will not be considered faint praise of Miss Macdonell's work to say that it may be accepted as an accurate statement of

the orthodox historical view of the persons about whom she writes. Only those who have been over the ground she covers are aware of the amount of reading involved in the selection of the facts to be presented in, and the authorities for, these lively biographies. We say "historical," because of late, unfortunately, there has been a renewed irruption of unqualified writers into the field, anxious to foist post-Tridentine notions of Roman Catholicism or of Protestantism on medieval minds, in which such questions could never have arisen. But, again, it is as an advocate rather than a judge that her historical sense is shown. But she is orthodox beyond question. She writes an 'Apologia pro Vita Sua' for Brother Elias of 50 pages, and does not mention the defence put forward officially on his behalf to the world on his deposition. Not once does she ask what is the evidence even of friendship and community of views between him and Gregory. We are sorry to see her support of the utterly unfounded statement that Dante was a Tertiary in what is perhaps the least satisfactory of her essays, 'Dante and the Franciscans.' A very good list of authorities is given for each life at the end of the book, and several illustrations are added. Altogether the book is an excellent one to place in the hands of readers anxious to make a further acquaintance with the early Franciscans.

OUR LIBRARY TABLE.

MR. J. L. LE B. HAMMOND'S *Charles James Fox: a Political Study* (Methuen & Co.), able and eloquent though it is, contains some obvious defects. By throwing his materials into a series of practically detached essays, he presents a somewhat confused picture of the great Whig's public life to those who are not intimately acquainted with Parliamentary history, and yet invests that life with an appearance of consistency which is decidedly misleading. Secondly, Mr. Hammond has imported a most unnecessary amount of heat into the discussion of events over a century old. Such slapdash assertions as that "Pitt's career was largely a career of apostasies" must grate upon all who have sufficient breadth of view—and the range required is not wide—to admire the generous ardour of Fox while appreciating the courage and sagacity of his rival. Mr. Hammond cannot be considered, in short, as other than an out-and-out partisan. The Duke of Norfolk's famous toast at the Whig Club dinner in 1798, "Our Sovereign—the people," is regarded by him as a "little demonstration of Liberalism." We suppose the Duke's speech in support of that sentiment, which instituted no obscure parallel between what the American democracy had accomplished and what the English democracy could—and that within a few months of the mutinies at Spithead and the Nore, not to mention the actual existence of smouldering rebellion in Ireland and the constant fear of similar movements in England and Scotland—must be taken for a "little demonstration of Liberalism" too. But Mr. Hammond has seduced us, we fear, into his own warmth of advocacy. Let us hasten to make amends, by congratulating him without reserve upon his treatment of those shining qualities in Fox which have rightly won for him the title of the first of modern Liberals. His enthusiasm for the principles of nationality and liberty of conscience was much in advance of his age. Though his ignorance of economics was grotesque, and though he had little of Burke's philosophic grasp of political theory, the invincible humanity of his intellect endowed him with the gifts of a prophet. Mr. Hammond quotes largely from Fox's speeches, and even in cold print we can perceive the glow of their natural force, so different from the glint of

Sheridan's carefully tempered rhetoric, or the cold reflection of Pitt's pell-mell periods.

We are very glad to see that the admirable early work of William Morris, *The Defence of Guenevere, and other Poems* (Longmans), is now made available to the public at a cheap price. This is the most attractive reprint we have come across for some time, and should be immediately appreciated by all lovers of poetry.

Cape Colony for the Settler, by A. R. E. Burton (P. S. King & Co.), a handbook which is issued by order of the Cape Government, ought to be of great service to the intending emigrant. It has been specially prepared for the guidance of those who may seek a home in Cape Colony. In the first part we find a full and trustworthy account of the various agricultural features of the Cape, whilst the second contains a detailed description of its various divisions. The several chapters have been written by authorities on the subjects with which they deal, and the whole book, whilst not pretending to any literary merit, is a sound and useful compilation. We must not forget to praise the excellent maps and the appendices of statistics.

Trapper Jim, by Edwyn Sandys (New York, Macmillan Company), is a book to give to one's son, to a young brother, or to a friend's son. The boy who could not enjoy almost every page of this book would prove himself to be in less than perfect health. It is genuinely an open-air book, written mainly for boys, one supposes, full of interesting lore of birds and beasts and fishes, of woodcraft, and of sport in the neighbourhood of a North American river. The writing is fresh and vigorous, containing a good many racy Americanisms, but none that is likely to baffle the English reader:—

"Whatever the house may have been, the ample grounds certainly were above criticism. Noble pines, spruces, and cedars cast huge, slow-creeping velvet shadows across a lawn like green fur, and with every breeze they murmured each to each in lazy pride: 'We are the grandest of our kind in all the land.' Unremitting care, the best of soil, and age had made them huge and dignified, so when the boorish wind essayed his uncouth pranks, they merely drew closer their cloaks of everlasting green and growled deep, organ-like murmurs of protest. There were times when the wind, maddened by a wild rush across wide, snowy fields, struck them in fury. Then they roused in earnest and fought grimly, their persistent roar of defiance sometimes sharpening to a steamy hiss of mad rage as the combat reached its crisis. But they never yielded. At times rain, frost, and wind were leagued against them. First the rain, treacherously soft, dripping, dripping—trickling here, penetrating there, wetting, wetting, till they ran with water. Then the frost-swift and cunning, halting every downward drop, piling on pound upon pound of glassy weight, until the sore-taxed monarchs groaned in their agony, and their wearied arms drooped helplessly by their sides."

The determined critic might easily pick holes here, and—might easily find more worthy employment. There are many diagrams and small illustrations in the volume, some quite amusing, and others highly instructive. The author is plainly a real lover of "the great out of doors," and his knowledge, his research in the bypaths of nature study, are freely set forth. There is one chapter, called 'Some Traps and some Trapping,' that contains a page which we would rather not give boys to read. It describes a trap for the blue jay:—

"It is an easy matter for him to thrust his blue head through the hole, but not so easy to withdraw it. The slips of basket and his crest help to keep the shingle on his neck, and some highly edifying antics are apt to follow as the equalizing rascal strives to free himself."

Again, a sort of trap for crows is dealt with. "A crow, temporarily blinded by one of these affairs, is about as funny a proposition as it is safe for an ordinary boy to tackle." We do not like that, but it is only one page in a good-sized book. A great deal of

instruction may be gleaned from this volume, and it would be hard to find instruction in a more entertaining form.

The Poems of Alexander Hume (1557-1609). Edited by Alexander Lawson, B.D. (Scottish Text Society).—This volume appears to have been undertaken by Mr. Lawson several years ago, at the request of the late Dr. Gregor, then secretary of the Society. It is doubtful whether there are many in the Society or outside who are really interested in the dull 'Hymns or Sacred Songs' of this obscure minister of Logie, or who will not think that the 264 pages of commentary and appendix which accompany the modest 88 pages of text are out of all proportion, in utility and expense. We do not, however, pretend to judge between the propriety of fulfilling this long-standing agreement, and of intermitting the more important work which the Society, in its new lease of life, has now on hand. The only excuse for the reprinting of these pieces must be found in the language. Yet the editor devotes only three pages in an introduction of seventy-three pages, and but a small portion of fifty pages of notes, to the elucidation of this subject. The latter contain much that is surely uncalculated for, outside a school edition, and much that might have been compressed into mere references. There are long notes on 'Amadis' (half-page), Du Bartas (two pages, with a half-page quotation from Sainte-Beuve), the seven planets, Esculapius, Zoroaster, Apuleius (sic), Empedocles, Charybdis, Augustine, Justinian, 'Dii Consentes,' &c. Such irrelevance was the crying fault of some of the earlier volumes issued by the Society, and notably of the edition of 'The Court of Venus.' A considerable portion of the introduction is concerned with a comparison of Hume with Douglas, James Thomson, and Richard Jefferies. 'The Day Estival' has a certain merit which has commanded it to readers of an antiquarian turn; but it probably never struck them that "there is throughout a sense of the unity of cosmic life nourished by the sun, and related to the Perfect Light of which the sun is but a symbol." It is also a novelty to seek the explanation of Hume's prose style ("lucid and well-balanced" it is called) in his stay in France, where Mr. Lawson appears to find that the later *clarté* was already pre-eminent. These passages might have been omitted, as well as the tedious details from presbytery records about Sabbath-breaking and "Popish practices," for which Logie and its neighbourhood had no exclusive reputation. In the preparation of the text the haphazard punctuation of the original prints should have been corrected, and certain forms, as "Mal-vill" or "Mont-creif" (which were merely subdivided in the old headlines of larger type), should not have been preserved in the lower-case letterpress of this edition. A hyphen would have been more to the point in *outshorne* (*outshorne*), p. 242, for the word cannot be "outshorne," as is suggested. *Thanis*, p. 228, is probably a misreading of *pains*, i.e., "panes"—"the glancing pains and vitre bright." It could not be "phanis." Mr. Lawson explains *veaps* for "heaps" by "the similarity between one sixteenth-century form of *v* and *h*." We do not understand him. But the well-known confusion between *c* and *t* may explain his *touth*, p. 183, and undo his note, if the word turns out to be but "touch." *Camou-nosed*, p. 26, is not "flat-nosed," but "crooked—" or "bent-nosed." The profile of the sheep explains Hume's epithet. *Clarshon* is probably *clarshou*; and it should have had a cross-reference with *clairshoe* in the glossary.

Lessons on Country Life. By H. B. M. Buchanan and R. R. C. Gregory. (Macmillan.)—Despite the fact that the authors are respectively a member of the Central Chamber of Agriculture and the head

master of Eltham National Schools, Kent, we do not think this little book a very successful example of its kind, or up to the standard of some similar volumes issued by the same publishers during the past few years. Too much appears to have been attempted in a small compass. 'The Horse,' 'Cattle,' 'The Sheep,' 'The Pig,' 'The Dog,' 'Poultry,' 'Birds (British),' 'Mammals,' 'Insects'; so run the heads of the table of contents, and the book contains three hundred small pages. The inevitable consequence is that it is full of generalizations of a not very useful or original character, as that:-

"The sheep with which we are familiar in this country is a four-footed mammal."

"It is useless to breed white pig for a black market, or vice versa, or to rear large pigs where the demand is for small pork, or small pigs where good-sized bacon is wanted."

"The flock should be managed on common-sense principles, fed liberally, but not to excess."

"The great secret of success can be attained only by constant practice and close observation."

Such things are true, but have been said a good many times before. We take it that few residents in the country wish to cultivate all the various forms of life here superficially considered, and those interested in any few among them want more complete and comprehensive treatment for their guidance than is provided here.

The latest of Messrs. Macmillan's new "Pocket Novels" are Mr. Keegan's *Elopement*, by Winston Churchill, and Mrs. Pendleton's *Four-in-Hand*, by Gertrude Atherton. Both stories are amusing trifles, not sufficient either to make or mar a reputation. The longer takes only seventy pages of large print with twenty-six lines on a page.

In the excellent "Fireside Dickens" (Chapman & Hall and Frowde), which is making rapid advance, we have received *Martin Chuzzlewit*, *Hard Times*, &c., and *A Tale of Two Cities*. The first and third have the illustrations by Phiz which have become so much a part of Dickens, though they exaggerate his fantastic side, that their absence is apt to be felt. We are glad, however, to have the work of F. Walker and Mr. Greiffenhausen for 'Hard Times' and other stories, since both artists have a pretty idea of sentiment, and are nearer life than Phiz.

In *The Motherhood of God, and other Sunday Essays* (Wells Gardner & Co.), Dr. Smythe Palmer discusses some Biblical questions with an attractive combination of lightness and erudition. The volume is to be commended as abreast of modern research in many fields, and we hope that it will be widely read.

Gleanings in Church History, chiefly in France and Spain (S.P.C.K.), by the Rev. Wentworth Webster, appeals primarily to a more learned public, but also exhibits a scholar writing at ease of the things he knows well. The book, which has plenty of references for statements and a good index, covers a little-worked field in the history of the Spanish Church, and, as the writer is unusually free from prejudice, his account of recent congresses of the Church of Rome deserves notice. Besides articles on little-known minor poets of Latin Christianity, the more familiar Santa Teress, and a comparison of Lamennais and F. D. Maurice, we may call special attention to the abundant proofs of the influence and importance of credulity and legend in the nineteenth century. Superstition is working wonders to-day as well as science.

We have on our table *The Law relating to Powers of Attorney and Proxies*, by V. St. Clair Mackenzie (E. Wilson);—*Bonnie Prince Charlie in Cumberland*, by J. A. Wheatley (Carlisle, Thurnam & Sons);—*Newquay*, by F. Goddard (The Homeland Association);—*Exercises on the French Subjunctive*, by E. Weekley (Blackie);—*Euripides: Iphigenia in*

Tauris, edited by J. Thompson and A. F. Watt (Clive);—*A History of England for Catholic Schools*, by E. Wyatt-Davies (Longmans);—*Celtic Dialects*, by T. D. Macdonald (Stirling, Mackay);—*Graphical Statics Problems, with Diagrams*, by W. M. Baker (Arnold);—*The Universities' Mission to Central Africa Atlas*, and a Preface by Sir H. H. Johnston (Office of the Universities' Mission to Central Africa);—*Profitable Hobbies*, by H. S. Ward (Dawbarn & Ward);—*A Country Reader II.*, by H. B. M. Buchanan (Macmillan);—*Subject Lists of Works on Architecture and Building Construction in the Library of the Patent Office* (Patent Office);—*Cook's Continental Time Tables and Tourist Handbook, June, 1903* (Cook);—*The Passionate Hearts*, by Anna MacManus (Ibsister);—*The Heart of a Great Man*, by Lucy M. Rae (White);—*Knock-about Yarns*, by Jack Smith (Aberdeen, 'Daily Journal' Office);—*The Pride of Nancie Terry*, by Kitty Jackson (Drane);—*The Results of a Duel*, by Fortuné du Boisgobey (Treherne);—*Secrets of Monte Carlo*, by W. Le Queux (Newnes);—*The Sorceress of the Strand*, by L. T. Meade (Ward & Lock);—*Mysie, and other Stories*, by I. B. Palliser Bird (Drane);—*Ahab, and other Poems*, by A. Crowley (Privately printed at Chiswick Press);—*Messalina, a Tragedy*, by F. I. Winbott (Drane);—*Voices and Visions: Later Verses*, by E. Fawcett (Nash);—*The Secret of the Universe, and other Essays* (Mayle);—*Biblia Cabalistica; or, the Cabalistic Bible*, by the Rev. W. Begley (Nutt);—*Criticism Criticised*, edited by the Rev. H. Wace, D.D. (The Bible League);—*The Beauty of Hackneyed Expressions*, by the Rev. E. J. Simons (C. H. Kelly);—*Divinity School Address*, by Ralph Waldo Emerson (Green);—*Bertha von Suttner*, by L. Katscher (Dresden, Pierson);—*Nomination et Institution Canonique des Evêques*, by T. Crépon des Varennes (Paris, Douinoi);—*Les Affirmations de la Conscience Moderne*, by G. Séailles (Paris, Colin);—*La Francia, 1814-70*, by Prof. G. Brizzolara (Milan, Hoepli). Among New Editions we have *A Manual of Theology*, by T. B. Strong, D.D. (Black);—*The Led Horse Claim*, by M. H. Foote (Gall & Inglis);—*Bridge Abridged*, by W. Dalton (De La Rue).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Egry (A.), *Saint Térèse*, 12mo, 3/6.
Ford (H.), *The Decadence of Preaching*, cr. 8vo, 2/6 net.
Koelle (S. W.), *The Goal of the Universe*, cr. 8vo, 7/6.
Newbolt (W. C. R.), *The Cardinal Virtues, and other Sermons preached at St. Paul's*, cr. 8vo, 3/6.
Stokoe (T. H.), *First Days and Early Letters of the Church: Part I, First Days of the Church*, Vol. 3, cr. 8vo, 3/

Fine Art and Archaeology.

Prideaux (S. T.), *Bookbinders and their Craft*, roy. 8vo, 31/6 net.
Robinson (C. M.), *Modern Civic Art*, 8vo, 10/6 net.

Poetry and the Drama.

Chellington (R.), *The Lost Hamlet*, cr. 8vo, 2/6.
Chelsea Treasury, 32mo, leather, 2/6 net.
Festival of Spring, from the Divan of Jelsheddin, by W. Haste, cr. 8vo, 2/ net.

Bibliography.

Brown (J. D.), *Manual of Library Economy*, 8vo, 7/6 net.
Growoll (A.), *Three Centuries of English Booktrade Bibliography, also a List of Catalogues, &c., 1595-1902*, by W. Barnes, 8vo, 21/ net.

Philosophy.

Stratton (G. M.), *Experimental Psychology and its Bearing upon Culture*, cr. 8vo, 8/6 net.

History and Biography.

Source Readers in American History, No. 4, cr. 8vo, 3/6.
Waddington (M. K.), *Letters of Diplomat's Wife, 1883-1900*, 8vo, 10/6 net.

Wallace (R.), *Life and Last Leaves*, edited by J. C. Smith and W. Wallace, 8vo, 10/- net.

Wrixon (Sir H.), *Jacob Shumate*, 2 vols, 8vo, 21/- net.

Geography and Travel.

Gray (A.), *A Pilgrimage to Bible Lands*, cr. 8vo, 3/6.
Heywood (W.) and Olcott (L.), *Guide to Siena History and Art*, cr. 8vo, 6/- net.

Lane-Poole (S.), *North-West and by North*, cr. 8vo, 3/6.

Sports and Pastimes.

Benson (E. H.) and Miles (H. H.), *The Cricket of Abel*, Hirst, and Shrewsbury, cr. 8vo, 4/-

Education.

Harrison (E.) and Woodson (B.), *The Kindergarten Gifts*, 3/6.
Wiltsie (S. B.), *Kindergarten Stories and Morning Talks*, 3/6.

Philology.

New English Dictionary, edited by Dr. J. H. Murray: R—Reactive (Vol. 8), by W. A. Craigie, M.A., sewed, 5/-
Selected Letters of the Younger Pliny, edited by H. T. Merrill, 12mo, 6/-

Science.

Bourne (S. H.), *The Book of the Daffodil*, cr. 8vo, 2/6 net.

Hudson (T. J.), *The Law of Mental Medicine*, cr. 8vo, 7/6.

Ople (E. L.), *Disease of the Pancreas*, 8vo, 15/- net.

Snyder (C.), *New Conceptions in Science*, 8vo, 1/6 net.

General Literature.

Agnus (O.), *Sarah Tudor*, cr. 8vo, 6/-

Aitken (J. R.), *The Slave of a Saint*, cr. 8vo, 6/-

Atkey (Mrs.), *My Change of Mind*, cr. 8vo, 6/-

Cleeve (L.), *Anglo-Americans*, cr. 8vo, 6/-

Escombe (H.), *Love's Ghost and 'Le Glaive'*, cr. 8vo, 6/-

Heron-Maxwell (B.), *The Queen Regent*, cr. 8vo, 6/-

Lamb (C.), *Works*, 12mo, 3/-

Pickwickian Wit and Humour, selected by P. Fitzgerald, 32mo, leather, 2/6 net.

Poor Law Conferences, 1902-3, 8vo, 12/- net.

Praga (Mrs. A.), *Cookery and Housekeeping*, cr. 8vo, 5/- net.

Sergeant (A.), *The Love that Overcame*, cr. 8vo, 6/-

Tench (M. F. A.), *Against the Pikes*, cr. 8vo, 6/-

Tracy (L.), *The Darkest Hour*, cr. 8vo, 6/-

Warden (G.), *Nobody's Widow*, cr. 8vo, 3/6

Wee Macgregor, by J. J. B., 12mo, leather, 3/6 net.

FOREIGN.

Theology.

Flischer (E.), *Zur Geschichte der evangelischen Beichte*, Vol. 2, 4m, 50.
Seitz (O.), *Der authentische Text der Leipziger Disputation, 1519, 12m, 80.*

Music and the Drama.

Bernstein (H.), *Joujou*, 3fr. 50.

Brunneau (A.), *Musiques de Russie et Musiciens de France*, 3fr. 50.

Political Economy.

Théry (H.), *Situation Économique et Financière de l'Italie*, 3fr. 50.

History and Biography.

Code Diplomaticus Silesiae, Vol. 22, 9m.
Holzmann (R.), *Kaiser Maximilian II. bis zu seiner Thronbesteigung*, 18m.

Olivier (É.), *L'Empire Libéral*, Vol. 8, 3fr. 50.

Petersen (H.), *Trajan's dacische Kriege*, Vol. 2, 3m.

Geography and Travel.

Dry (A.), *Trinacria*, 3fr. 50.
Révél (J.) et Corseille (J.), *La Savoie et Aix-les-Bains*, 4fr. 50.

Philology.

Byland (H.), *Der Wortschatz des Zürcher Alten Testaments v. 1525 u. 1531 verglichen m. dem Wortschatz Luthers, 5m. 50.*

Commentationes Philologicae Ilenenses, Vol. 7, Part 1, 9m.

Grif (H. G.), *Goethe üb. seine Dichtungen: Part 2, Drama, Vol. 1, 7m.*

Jahrbuch der deutschen Shakespeare-Gesellschaft, 11m.

Savi-Lopez (P.) u. Bartoli (M.), *Altilianische Christostomie, 4m. 50.*

Violent (G. van), *Abu Ottman Amr Ibn Bahr Al-Djahlis Basrensi, Opuscula Trias*, 4m.

Science.

Bauer (G.), *Vorlesungen üb. Algebra*, 13m.
Fabre (J. H.), *Souvenirs Entomologiques*, 3fr. 50.

Ferchland (F.), *Grundris der reinen u. angewandten Elektrochemie*, 5m.

Hanschmann (A. B.), *Bernard Palissy als Vater der Induktionsmethode des Bacon*, 4m. 50.

May (C. H.), *Grundris der Angenheirkunde*, 6m.

General Literature.

Barbusse (H.), *Les Suppliants*, 3fr. 50.

Couturier (C.), *Trop Riche*, 3fr. 50.

Landay (M.), *L'Enquête*, 3fr. 50.

Pontevreux, *L'Enjeu du Bonheur*, 3fr. 50.

Recolin (C.), *Le Chemin du Roi*, 3fr. 50.

A SONG AGAINST LOVE.

THERE is a thing in the world that has been since the world began:

The hatred of man for woman, the hatred of woman for man.

When shall this thing be ended? When love ends, hatred ends,

For love is a chain between foes, and love is a sword between friends.

Shall there never be love without hatred? Not since the world began,

Until man teach honour to woman, and woman teach pity to man.

Or that a man might live his life for a little tide

Without this rage in his heart, and without this foe at his side!

He could eat and sleep and be merry and forget, he could live well enough,

Were it not for this thing that remembers and hates, and that hurts and is love.

But peace has not been in the world since love and the world began,

For the man remembers the woman, and the woman remembers the man.

ARTHUR SYMONS.

THE ENGLISH ORIGINAL OF HAUFF'S 'THE CAVE OF STEENFOLL.'

Solingen, Prussia.

VARIOUS is the mutual influence of English and German literature. We may adduce Byron's connexion with Goethe, and the predilection of the latter for Goldsmith; Heine's admiration for Byron, and the fruitful propaganda which Carlyle and Scott made for the German classics. An imitator of Scott's was Wilhelm Hauff (1802-27), whose centenary was last November celebrated all over Germany. He knew English literature fairly well; Fielding, Smollett, Goldsmith, were in his grandfather's library, and he became acquainted with them at an early age. Although he never learnt English methodically, I have no doubt that he understood the language so far as to be able to read English prose without difficulty. How much he admired Smollett is evident from the third chapter of 'The Last Knights of Marienburg,' where a character says that he reads select parts of 'Peregrine Pickle' if he wants to treat himself with a literary tit-bit. He was an admirer of Byron's too. But his indebtedness to English literature for the original of one of his tales of the supernatural is a fact unknown till now.

The course of my studies on Hauff led me to inquire whence the subjects of his tales had been derived. The current opinion has been for a long time that he borrowed most of his plots from the 'Thousand and One Nights'; but a closer search shows that not a single tale corresponds with any of the Arabian stories, and proves that only the scenery and manners resemble the Oriental prototype. For 'Abner the Jew' Voltaire provided the material by one of the tales in his 'Zadig' ('The Dog and the Horse'), as Mendheim has ascertained. The origin of another tale of the supernatural ('Märchen für Söhne und Töchter gebildeter Stände,' chap. iii.) has till now been unascertained. The story to which I refer is 'The Cave of Steenfoll.' The question is more complicated as Scotch, German, Dutch, and Norwegian names occur in the tale. I was unable to discover a locality bearing the name of Steenfoll in any of the Caledonian islands. Though a contemporary critic mentions that Hauff has used for his tale the 'Tales of a Voyager,' this indication long seemed too uncertain and vague to be traced out. But desiring to solve the riddle, I followed the trail, and my very esteemed correspondent Dr. R. Garnett ascertained that the book in question must be the work of Robert Pearse Gillies (1788-1858), 'Tales of a Voyager to the Arctic Ocean' (6 vols. in two series, published anonymously, London, Henry Colburn, 1826 and 1829). The date seemed to confirm the identification of this book with the 'Tales of a Voyager,' and Dr. Garnett stated further that Hauff took his tale from Ridgway's narrative, 'The Nikkur Holl,' in the first volume of the first series. Gillies, a friend of Scott's, was the more likely to attract Hauff's attention as he was a great amateur of German literature, and had edited 'German Stories translated from the Works of Hoffmann, De La Motte-Fouqué [two authors whom Hauff studied zealously], and Others' (1826). Another link between Gillies and Hauff may have been the connexion in which both were with Treuttel and Würtz, Treuttel, Jun., and Richter, the publishers of Gillies's *Foreign Quarterly Review*. Hauff mentions the firm in his letter to Brockhaus, April 17th, 1827, and alludes to it in the letter to his publisher Franck of August 7th, 1827. How far did Hauff follow his original?

All the incidents are derived from the latter, but the German version is very much condensed. With Gillies the story fills 2,349 lines of seven to nine words each, with Hauff 531 lines. It is much improved thereby, as the original is sadly verbose. Hauff alters the succession of incidents for the sake of dramatic effect, shortens the description of the two fishers' condition and disposition in the beginning of the story, and

contracts the development of Daniel's avarice and covetousness, except in so far as needful to explain his hero's connexion with the infernal powers. After the catastrophe he hastens to the conclusion, leaving out the tale of a fisherman who saw in a vision the ghosts of Daniel (called Spiel Trost) and Petie Winwig (Wilm Falke and Kaspar Strumpf in Hauff). This alteration also is judicious, as Gillies's appendage impairs the tragic interest of the story. Besides abridging the legend, Hauff has laboured, as Dr. Garnett rightly states, to make the tale entirely tragic, depriving it of a semi-burlesque character which the English writer had given it in imitation of Washington Irving: the digression about modern probity, the interlude with the kitten which jumps on Petie's head, the nickname "Mess John" for a clergyman, Daniel's nickname "Boddlenose," and other such matter, all to the advantage of the story as a whole, and especial gain in intensity of impression. A translation of Gillies's work into German by Eduard von Bülow ('Erzählungen eines Reisenden nach dem nördlichen Eismeer,' Leipzig, bei C. H. F. Hartmann) was published in 1828, too late for Hauff to have been able to make use of it. And even if the edition before me were not the very first, a collation of the three versions shows that Hauff depends more upon the English original, and that he does not follow the mistakes and omissions of the translation. This appears to me to prove that he read English pretty well. In an 'Essay on Twelve Novels of Walter Scott' which I published in my biography of him on the occasion of his centenary, Hauff gives the titles of the novels throughout in English.

The names remain a puzzle. Even in the title a mixture of languages is evident, as "Steenfoll" cannot be Scotch, rather it may be Flemish (*steen*=stone, *foll*=fall); also the English title reveals the Dutch origin (*nikkun*=demon, *kelpie*; *hol*=cave). Spiel Trost, Gustave Guckelaporn, Chriess (Christian) Minkel, Davie Steenson (Steinson), Still Spraakel (an imp), do not sound Scotch either, but rather Scandinavian; Petie Winwig was a Dutch-built calf; so I suppose that the story is a wandering fisher's tale; whence it took its origin we can scarcely guess. Carmilhan sounds Portuguese—or is it Breton? or, finally, is it to be derived from Carmyllie in Forfar? (Gillies is from Forfarshire.) Once the original gives "Carmilhan," but this is a printer's error no doubt. In the form in which we have the tale it is accommodated to the localities in which the scene is laid—the mentioning of the loss of the Spanish Armada, of Brassa Sund (Bressay S.), Sumburgh Head, Fair Island, Laird of Calk, the Zetland Mountains, Dummarith's Voe, the names of things indigenous to Shetland, as the solan, sillock, ling, and so on. Hauff attempted to obliterate the trace of his model, and altered, or omitted, the local names; so he speaks of the market of Kirkwall (in the Orkneys), which is not in the original, and alters the Maelstrom into Clydstrom; he introduces the German names Kaspar Strumpf (stocking) and Wilm Falke (falcon). His object may also have been to transfer the scene to localities more familiar to his readers and to characterize the actors by names of German sound.

HANS HOFMANN-ULM.

AN ARTHURIAN MS.

Paris, June, 1903.

CAN you allow me space in your paper to draw attention to what I believe will prove to be a discovery of considerable interest to all students of mediæval literature?

It is already well known to many Arthurian scholars that the MS. of 'Perceval li Gallois,' Bib. Nat. 12,576 (Fonds Français), is, so far, the only known MS. containing the continuation by Gerbert. Hitherto this MS. has not been the subject of special study, and critics have contented themselves

with the summary, and scanty extracts, printed by M. Potvin in his edition of the 'Perceval.' I have lately devoted some months to the careful examination of this text, and among many other points of interest I have discovered that a considerable section of Gerbert's work, from folio 165 verso to folio 171 verso, is an adaptation, or working over, of a hitherto unknown 'Tristan' text, the incidents related being recorded in none of the extant 'Tristan' romances.

The section begins with the description of a feast at Arthur's Court, during which a squire arrives with a challenge to the heroes of the Round Table from a knight who, in golden armour, awaits them on the plain outside the city. Arthur sends, in order, Giflet, Lancelot, Ywain (all of whom are overthrown), and Gawain. During the combat with this latter a minstrel arrives and reveals that the stranger is none other than Tristan (or Tristran, as the name is spelt throughout), nephew to King Mark of Cornwall, giving a summary of his feats—his fight with the dragon, his love for Isoult, and his banishment by the king. These events have taken place at "Lancien le grant château devant Yseult la preus la bele et devant Brengien la puceule."

Arthur, in great delight, summons his knights to welcome Tristan; the combat with Gawain is stopped, and Tristan comes as guest to Court. We have next a curious and interesting summary of the hero's various accomplishments, in a style which somewhat recalls those of Horn: "Il set de rivière e de bois plus que vilains ne que cortois," &c., especial stress being laid upon his skill in wrestling; and we have an account of how Gawain, anxious to test his powers, goes to his chamber privately, and, after a fierce wrestling bout, is put to the worse by the Cornish champion. Tristan remains some time at Court, the constant companion of Gawain, till at length, desirous of seeing Isoult again, he applies to Arthur for permission to leave with twelve knights whom he shall choose. Consent given, he attires them and himself as minstrels, in worn and tattered garments (a touch which again reminds us of Horn), and sets out for Lancien. There he persuades Mark, who fails to recognize him (he makes feint to have lost an eye), to engage them as watchmen. Isoult is at first baffled by his disguise, but he reveals himself by his knowledge of the "lai de chievrefeuille." The passage is worth quoting:—

mout dolcement en flaiola
e par dedens le flaguel a
note le lai de chievrefeuille
e puis a mis ius le flaguell.

She feels sure it is Tristan, as he would never have taught to another the lai "que moi e lui fesme."

Mark, meanwhile, has been challenged to a tournament, in which he is about to be defeated, when Tristan and his companions appear armed and retrieve the fortunes of the day. An original touch is given to the situation by the fact that each carries his musical instrument slung round his neck, to the great wrath of the opposing party, who see themselves vanquished, as they think, by mere minstrels. (I may note here that the names of the knights engaged form a most curious list, recalling the strange names of the 'Parzival.' M. Ferdinand Lot, to whom I have submitted my notes, has recognized certain as of British origin.) In the midst of the fight Perceval appears upon the scene, overthrows Kay first, and subsequently Lancelot and Tristan. Gawain arrives and reveals his identity, much to Perceval's incredulity, "No day of his life was Messire Gawain a minstrel!" A general recognition ensues. Gawain and Ywain demand as a boon from King Mark the pardon of his nephew, which he readily grants, only exacting from Tristan a promise to avoid the queen's apartments. Arthur's knights take leave, much to the grief of Tristan; but we are told that Brengien and Isoult will comfort him for the loss of his comrades.

Now we must note that neither before nor after this point does Gerbert mention Tristan. The only reference, but that an important one, is in the well-known passage on folio 180, where the writer names himself (or is named by the reciter of his verses) as the compiler of the preceding section, and, after expressing a pious hope that he may be enabled to complete the history of Perceval, says:—

neis la luite de tristant
amenda il tot a compas
nule rien ne vus entrepas:

words which I take to mean that whereas he had not concluded the story of Perceval, the end of which was, of course, well known, he had "arranged" in its entirety a "Tristan" poem, "La Luite de Tristan." As I said before, there is no known Tristan romance which recounts either his arrival under these circumstances at Arthur's Court, his skill as a wrestler, or his visiting Isoult in the disguise of a minstrel. The prose "Tristan" has a possible reference to the first incident—on the hero's arrival at Court, whether he is brought by Lancelot, after their fight at the Perron Merlin, the knights recognize in him the stranger who had, on a previous occasion, overthrown certain of their number on the plain outside Camalot, adding, "Whoso wishes to read of this adventure must seek it in the book of Messer Robert de Borron." M. Löseth, in his study of the prose "Tristan," remarks that "this adventure is nowhere recorded."

The special interest of this text appears to me to lie in these points: 1. If Gerbert's words are to be trusted, he was, in this section of his work, dealing more or less freely with a previous Tristan romance. 2. That romance belonged to a stage posterior to the poems, but anterior to the prose version. The comparatively slight stress laid upon the mutual love of Tristan and Isoult shows that it can hardly have belonged to the earlier group; the relative position of the knights, Gawain being still chief hero of Arthur's Court, and Lancelot noticeably his inferior, and the favourable light in which King Mark is represented, differentiate it from the later versions. Arrangements for publication are being made, and we hope to be able shortly to place in the hands of the public the text of this interesting poem, or poems, for it is, of course, possible that Gerbert may have had before him not one, but two short lays, one dealing with the "Luite Tristan," one with Tristan as minstrel. In any case, it will be seen that the questions involved are neither few nor unimportant.

JESSIE L. WESTON.

A SCHOLAR'S LIBRARY.

I HAVE just heard that a terrible misfortune has befallen Dr. Heinrich Zimmer, Professor of Celtic Philology in the University of Berlin. Whilst he was recuperating in the Harz from severe illness, brought on by overwork, his house in Berlin was completely destroyed by fire, his books and collections have perished, and his wife has suffered grave injuries.

To Prof. Zimmer we Britons owe a debt of gratitude not easily to be repaid. Few scholars have laboured with more passionate and indomitable zeal at the elucidation of Celtic literary and historical antiquities; few have done more to advance our knowledge, to promote research, to stimulate the emulation and activity of other workers. He has shown himself a worker of the same class as his countrymen Zeus, Grimm, and Ebel. He has always had the courage of his scientific convictions, and he has, perhaps, never been more stimulating and suggestive than when he has been leading a scientific forlorn hope. In so far as we can pay our debt of gratitude to him, in so far as we can show our sympathy with this valiant fighter so cruelly wounded, I am sure that we all in Great Britain and Ireland who care for Celtic studies will gladly do so. I would suggest that the precedent set when a similar mis-

fortune befell Prof. Mommsen be followed; that, as far as can be, Prof. Zimmer's Celtic library be replaced. I shall be happy to take charge of and forward all books and pamphlets sent to me for this purpose. As a nucleus of the proposed collection I am putting aside a complete collection of all the "Celtica" I have published.

Any inquiries or suggestions will be gladly considered by Prof. Kuno Meyer, 6, Montpellier Crescent, New Brighton, or by

ALFRED NUTT.

SALE.

MESSRS. HODGSON included in their sale last week the following: Keats's *Endymion*, boards, 1818, 37l.; Poems, morocco, 1817, 16l. Shelley's *Queen Mab*, calf, 1813, 29l.; *Zastrozzi*, morocco, 1810, 17l. Wordsworth's Poems, 2 vols., 1807, 10l. 15s. Tennyson, *Helen's Tower*, 14l. 15s. Hughes, *Tom Brown's School Days*, 1857, 8l. 2s. 6d. The *Roadster's Album*, 14 coloured plates (only), 20s. Ainsworth's *Tower of London*, in parts, 6l. 10s. De Quincey's Confessions of an Opium-Eater, 1822, 7l. Rawlinson's Ancient Monarchies, &c., 9 vols., 10l. An original drawing by Aubrey Beardsley, *Vigilius the Sorcerer*, 11l. 15s.

LITERARY Gossip.

WE understand that the two new volumes of Sir George Trevelyan's work "The American Revolution" are in the press, and will be issued by Messrs. Longman in the autumn.

MR. FISHER UNWIN is publishing for Mr. Charles Gordon, the author of a book on the Old Bailey and Newgate, "Kingway, Aldwych, and Neighbourhood." In modern times there has been no such destruction of houses as has taken place within the last few years in the block between Temple Bar and Wellington Street in the Strand, extending a corresponding length in Holborn. In order to make the Law Courts, Aldwych, Kingway, and numerous collections of industrial dwellings, buildings of much interest (old Inns of Court, theatres, &c.) have been ruthlessly swept away. This book will show the gradual growth of the district, and dilate on its history, decay, and resurrection. As a memorial of the past it should be valuable, owing to the great number of illustrations it will include relating to old buildings and places now destroyed.

ONE of Messrs. Dent's books for the early autumn will be a volume entitled "Shakespeare's Homeland," by Mr. Salt Brassington, of the Shakespeare Memorial, Stratford, and author of "Historic Worcestershire." The author's chief object has been to produce a useful and interesting guide for the visitor to the Shakspeare country. In a series of chapters, each of which is complete in itself, he records his impressions of places associated with Shakspeare or in the neighbourhood of Stratford, while short sections are also given to Shakspearian portraits and relics and celebrations. Over seventy drawings by Mr. Henry J. Howard and Mr. Sidney Heath illustrate the volume.

THE Duchess of Sutherland is gathering a little collection of original verses by various authors of repute. The members of the Crippled Children's Guild in the Potteries will print the book, and it will be sold for their benefit.

MR. JOHN L. GRIFFITHS, a leading lawyer of Indianapolis, Indiana, to whom the exe-

cutors of Benjamin Harrison, President of the United States from 1889 to 1893, have entrusted the preparation of the life of that statesman, has been in England for some weeks, for the purpose, among other things, of securing the co-operation of the late President's associates among the commissioners and counsel who were engaged in the Venezuela boundary arbitration. General Grant wrote his own memoirs, but otherwise no complete and formal life of any recent President of the United States has been written, so that the public has had to rely for information upon that curious order of literary work known in America as the "campaign biography." Mr. Griffiths has been well received, and several estimates of the subject of his biography will be placed at his disposal. It is his intention to complete and issue the projected work in about two years.

AMONG the articles in the forthcoming number of the *Ancestor* will be one on the "Barons' Letter to the Pope," by Mr. Round, with illustrations of the seals, which will be described by the editor. The "Brays of Shere" will be the subject of an illustrated narrative; the editor contributes a paper on "The Genuinely Armigerous Person"; Mr. Dorling writes on a Montagu monument; and Mrs. Nathan continues her series of portraits belonging to the Society of Antiquaries. The Nevills will be dealt with in the section devoted to "Our Oldest Families."

In "Ten Thousand Miles through India and Burma" Mr. Cecil Headlam, who has written the history of mediæval Chartres and Nuremberg, recounts the experiences of the team of cricketers (of which he formed a member) recently conducted through India by Mr. K. J. Key. Many photographs illustrate the volume.

MESSRS. O'DONOGHUE & Co., of South Anne Street, Dublin, will issue immediately the first of the two volumes of the centenary edition of Mangan's writings. It will contain a very large number of pieces never before collected. Mr. D. J. O'Donoghue has added notes and a preface. The second volume will contain the prose writings of Mangan.

THE reconstituted firm of Messrs. Routledge & Sons are showing considerable enterprise. They have just purchased the entire stock and copyrights of Mr. J. C. Nimmo, which include, amongst a number of miscellaneous publications of repute, a fine series of natural history books, some excellent history and biography, and some well-known sporting books. The "Semitic Series" will be continued by Messrs. Routledge, who announce a fifth volume on "The Development of Muslim Theology, Jurisprudence, and Constitutional Theory," by Prof. D. B. MacDonald, for immediate publication.

MR. ZAEHNSDORF is publishing "Bookbinders and their Craft," by Miss S. T. Prideaux. There will be over 100 illustrations, and the edition will be limited to 500 numbered copies, of which 100 have been reserved for England.

MR. JAMES HOOG, the *doyen* of London magazine editors, is preparing a collection of "Henley Memories," in which he is being assisted by distinguished oarsmen

and well-known specialists. The volume will embrace recollections, anecdotal and biographical, of famous rowing men; stories and sketches of river and regatta life; also a variety of associations touching Henley and its neighbourhood. Mr. Hogg has had an unusually long experience both of editing and of sporting correspondence, so that his book should be a good one.

MESSRS. THACKER & Co. announce that this year's issue of Clowes's 'Naval Pocket Book' will be published on or about the 25th inst.

A PROVISIONAL Committee of Members of the University of Cambridge has been formed to act with a corresponding body in India, with a view to provide a duly qualified person to lecture in the University on Hindu philosophy. The lecturer will be of Hindu nationality. The Cambridge Committee at present consists of the following members (with power to add to their number): Prof. Bendall, Mr. G. Lowes Dickinson, Dr. J. Ellis McTaggart, Dr. J. Peile, Dr. W. H. D. Rouse, Prof. Sorley, and Prof. G. F. Stout. The secretary in India is Svami Brahmanandha Upadhyaya.

MESSRS. SOTHEBY, WILKINSON & HODGE'S sale of autograph letters and historical documents on July 23rd to 25th contains many interesting and important lots. Perhaps the most attractive feature is the long series of letters addressed by George Eliot to Mr. Simpson, written from about 1866 to 1878, dealing chiefly with her various literary engagements. The property of the late T. N. Talfourd includes a number of very interesting letters addressed to him. One lot in Mrs. Ainsworth's collection consists of a series of 140 autograph letters from Harrison Ainsworth to various literary and other personages, the earliest being addressed to Thomas Hill, a famous bibliophile and "society" journalist of his day, who was the butt of all the wits.

THERE is no "affaire" without its Grand-Carteret; and as there is apparently a falling off for the present in affairs worthy of his exclusive attention, M. John Grand-Carteret has launched a new journal, *Rire et Galanterie*, which publishes only such caricatures as have been previously published, old and new. M. Grand-Carteret's collection of caricatures must be enormous, everything apparently being fish which comes to his net. The first number of his weekly periodical presents a reproduction in colours of one of Rowlandson's amusing works, and over twenty other illustrations.

THE number of matriculated students at the German universities amounts this summer to 37,813. Of these 11,352 took up law, 6,204 medicine, and 3,787 theology. The entries for law, philology, and mathematics show a considerable increase as compared with last year, while those for medicine continue to decline steadily, 500 fewer students having entered than in the corresponding term of 1902.

THE first number of a promising new historical periodical, the *Archiv für Reformations-Geschichte, Texte, und Untersuchungen*, is announced as shortly to appear. It will be edited by Walther Friedensburg, late Secretary of the Prussian Historical

Institute in Rome, and the present Director of the Archives at Stettin, and the funds will be mainly provided by the Verein für Reformations-Geschichte. The chief object of the enterprise is the printing of hitherto unpublished documents; but it will also contain critical and elucidatory articles, notes and queries, and a periodical catalogue of contributions to the history of the Reformation scattered in various publications. The conductors hope that it may serve as an organ of communication amongst the many scholars occupied upon researches in this period. It will be published by C. Schwetschke & Sohn, of Berlin, at the subscription price of ten marks a year.

THE Town Library of Ferrara will celebrate the 150th year of its foundation, in November this year, by the publication of facsimile reproductions of the autographic fragments of Ariosto's 'Orlando Furioso' in its possession. The collection, edited and elucidated by Prof. Giuseppe Agnelli of Ferrara, is to contain fifty-three sheets with 106 facsimiles, and a copy of Titian's portrait of Ariosto, photographed from the original. The MSS. show with what scrupulous labour the poet worked. The verses, which seem as if they had flowed smoothly from his pen, without the least constraint or toil, are riddled with a mass of erasures and alterations. So much is obliterated and corrected on some of the leaves that only a few words of the verse as it was originally written are now legible.

THE death in his sixty-fifth year is announced from Rome of the Deputy Giovanni Mestica, a distinguished writer on literary history, and a great authority on Italian education.

THE Norwegian author Jonas Lie celebrates his seventieth birthday in November, and a new novel by him is expected before the end of the year.

A RECENT Parliamentary Paper contains Copies of Applications from the Owens College, Manchester, and University College, Liverpool, for the establishment of Universities in those cities, together with Copies of the Drafts of the Charters applied for (5*l.d.*); and Regulations for Secondary Schools (2*d.*).

SCIENCE

NATURAL HISTORY.

A Book of Beasts and Birds. Written, and illustrated with Photographs from Life, by Gambier Bolton. (Newnes.)—The author is well known as a skilful photographer, and the illustrations in this volume bear ample testimony to his talent. Among the larger cats, the plates of the pumas, jaguar, and snow-leopard are particularly effective, while some of the animals in motion are fairly represented; and several chapters with illustrations are devoted to shire-horses, Queen Victoria's and the King's animals, and other subjects. The letterpress is decidedly of a popular character, but suitable for the average reader, while the geographical distribution of many of the animals mentioned is laid down with an accuracy not always to be found in far more pretentious works. A very interesting account is given by the author of his visit to the South African guano islands of Saldanha Bay, near Cape Town, and on one of these odorous places Mr. Bolton had the courage to remain for several days as the guest of Mr. Holding, the

head man and a Crimean veteran, studying and photographing the penguins. Having observed that zoological collections in Europe frequently lost their captive birds at moulting time, he made inquiries as to the possible reason, and learnt that just before the moulting time the penguins became doubly active in fishing, and grew enormously stout, after which the feathers commenced to fall out and no food of any kind was taken for at least three weeks. As soon as the new feathers had attained a respectable length, the birds dashed into the sea and quickly made up for lost time. That nearly all the species of penguins kept at our Zoological Gardens have died at moulting time is, we believe, a fact; for instance, the three king-penguins which succumbed recently, though one of them had successfully moulted twice; on the other hand, some individuals have lived for many years. Perhaps if the birds were allowed to gorge themselves on the approach of their moult, and were afterwards enticed to seek their food in a pond or tank filled for several days with sea-water—which is obtainable at a small cost—they might survive the exhausting period. The book is particularly suitable for young people, but many of their elders will find it attractive, as well as a good informal guide to the Zoological Gardens.

The Fauna of British India, including Ceylon and Burma.—Hymenoptera. Vol. II. By Lieut.-Col. C. T. Bingham. (Taylor & Francis.)—This volume represents the latest contribution to the series of works on the fauna of British India issued under the editorship of Dr. W. T. Blanford. These publications have attained a number and character of considerable importance, and the Indian Government deserves thanks for having made them possible, and for recognizing zoology as a science of national and economic interest. Col. Bingham has now completed his second volume on the Hymenoptera, of which he has made a special study, and it is to be hoped that he will soon complete his arrangement of the order, though we regret to read that for the present he will neglect his favourite subject by making an excursion into the field of Lepidoptera and devoting himself to the butterflies of the region. This volume is devoted to the ants (Formicidae) and cuckoo-wasps (Chrysididae), of which 498 species of the first and 79 species of the second are enumerated and described. We may now hope that observers in India, with such an excellent handbook, will be able to tell us something more of the habits of ants, perhaps the most advanced in general economics of all animals.

The Natural History of Animals, &c. By J. R. A. Davis. (Gresham Publishing Company.)—Mr. Davis promises a natural history on new lines, but the two half volumes that have as yet reached us deal with the various groups of animals in a manner with which we have long been familiar. We must wait and see what fare the author is going to provide for us. His menu is promising, but all depends on the cooking.

The Natural History of Selborne. By Gilbert White. With Notes by Richard Kearton, and 123 Illustrations from Photographs taken direct from Nature by Cherry and Richard Kearton (Cassell).—More than eighty editions of this British classic have already seen the light, some of them large and expensive, while others are cheap and popular. In most of those of recent date the notes and illustrations have chiefly to be considered, and the latter are nearly as good as they can be in this latest production by the brothers Kearton, both of whom are naturalists of wide experience in the British Islands, while, as their previous works have shown, they are excellent photographers. About two years ago they turned their attention to Selborne, and in the present work many illustrations of the natural features of Gilbert

White's surroundings are supplemented by numerous pictures of birds and other living creatures mentioned by the well-known observer. Some of these are a trifle more successful than others, but all have merit, and we feel almost hypercritical in remarking that the record of an osprey at Frensham pond in autumn hardly calls for a plate of a bird of that species at its eyrie, nor does the casual mention of puffins supply adequate reason for the introduction of a group of these birds at their breeding-place on the sea-coast. Again, in view of the period of White, it would have been better to figure swallows perched on something more contemporaneous than a telegraph-wire. The reply, of course, is that the photographs were in stock, and undoubtedly very good. As for the footnotes by the editor, they are brief, explanatory, and very much to the purpose, for Mr. Kearton is evidently thinking a great deal more of conveying information about his subject than himself, which is not the case with all editors. There is a good index, and also a short introduction, in which, by the way, we notice one slip : "Hastings" for Harting. Altogether this is an excellent book, the best cheap edition we have ever seen.

Les Insectes Ennemis des Livres : les Mœurs—Moyens de les Détruire. Par C. Houlbert. (Paris, Alphonse Picard & Fils.)—By this book entomology may be said to justify itself to the readers who usually despise science. Insects may have prompted the writing of many books, but they also destroy books, and they comprise determined enemies to the library. The organizing committee of the International Congress of Librarians, which met at Paris in 1900, proposed as a subject for discussion "De l'Hygiène des Livres. Par quels Moyens peut-on le mieux les préserver des divers Agents de Destruction ?" Such an interest was evinced on the subject that it was decided to offer two prizes for the best contributions on the problem : the Prix Marie Pellechet and the Prix du Congrès des Bibliothécaires. M. Houlbert gained the first-named prize by the preparation of the volume under notice. The insect enemies of the librarian and his treasures are numerous : no fewer than 32 species of Coleoptera, 4 of Orthoptera, 6 of Pseudo-neuroptera, 9 of Thysanura, 1 of Hymenoptera, and 7 of Lepidoptera are included by the author in his list ; as well as 2 species of Arachnida (never included in this country among insects), and 6 suspects, forming a total of 67 species. To destroy these pests, moreover, great care is necessary, or the books may again suffer in that operation, since some of the processes advised are of an inflammable nature, and only to be adopted with the greatest care and under favourable conditions. Although the libraries of Europe enjoy comparative immunity from the devastations of insects, being free from the causes of scarcity in ancient literature in Central America graphically explained by Humboldt, still the danger is very real, and demands close attention. This book may therefore be commended to the attention of all librarians.

GEOLOGICAL BOOKS.

Agricultural Geology. By J. E. Marr. (Methuen & Co.)—It has been often held that a knowledge of geology is of little or no use to the farmer. His interest centres in the soil, whilst the geologist is generally concerned with the rocks below. There is, no doubt, a good deal of truth in such a view, but it must be borne in mind that the soil borrows its characters to a large extent from the subjacent rocks. If only for this reason, the scientific agriculturist could ill afford to ignore the teachings of geology. But there are many other ways in which a knowledge of this science may be serviceable to the farmer; it may help him in questions of draining and water-supply, and it may assist him in his search for rocks

and minerals useful as road materials or as fertilizing agents. All these subjects are touched upon by Mr. Marr in his manual of "Agricultural Geology." His long experience in teaching at Cambridge has led him to recognize the difficulties often experienced by students, and the best way of removing them. The book covers the usual ground of a geological manual, but in writing it the author has constantly had his eye on the needs of the farmer. One of the most useful sections of the volume is that which deals with geological maps and sections. Many farmers fail to realize how much good may be got out of the official maps of the Geological Survey, and, for the matter of that, many other people are in a similar position. Mr. Marr shows how a map is made, what it teaches, and how it should be used. The student of farming who has mastered this work will find himself in possession of a knowledge of facts and principles which are likely to be, directly or indirectly, of much advantage to him in carrying out his work upon the land.

The Geology of the Isle of Man. By G. W. Lamplugh. (H.M. Stationery Office).—Mr. Lamplugh is to be congratulated on having contributed this fine monograph to the series of memoirs of the Geological Survey. It not only embodies the results of his survey of the island, representing something like five years of official labour, but it contains a full summary of previous writings on the subject, and is thus an exhaustive work on the geology of the Isle of Man. The greater part of the island is formed of a series of old slates and grits, distinguished by the author as the "Manx slates." These have often been regarded as equivalents of the Skiddaw slates of the Lake District ; but Mr. Lamplugh, while regarding them as probably of Upper Cambrian age, does not commit himself to any definite correlation. In the present state of our knowledge such a view seems judicious ; but, of course, a discovery of fossils may at any moment settle the question. By means of earth-movements the slates and grits of the Manx series have suffered much deformation, and one of the most interesting structures developed by the fracture and flowage of the rocks is that which Mr. Lamplugh and Prof. Watts described some time ago as a "crush-conglomerate." Under the influence of shearing stresses, the rock has been broken up and the fragments have become rounded by friction with one another, so as to simulate an ordinary conglomerate, whilst a flow-structure has been developed in the matrix. Similar pseudo-conglomerates have been lately described in America as autoclastic rocks and dynamic breccias.

The story of the Ice Age in Manxland is told with that wide knowledge of glacial action for which Mr. Lamplugh is well known. He believes that the surrounding sea-basin was filled with what he describes as the West British ice-sheet—a mass of ice of such thickness that it rose, at its maximum development, to a height of between 2,000 and 3,000 feet above present sea-level. As the ice must therefore have completely buried the island, its surface-movement was not regulated by the contours of the land ; and, indeed, the influence of the island upon the main current of the ice was possibly not greater than that which a sunken boulder in a river may exert upon the general course of the stream. In passing over what had previously been a sea-floor, the ice-sheet would incorporate in its substance the material of the sea-bottom, including marine shells, and this basal moraine would be deposited as a shelly drift. Mr. Lamplugh, therefore, like many other geologists of the younger school, sees no evidence in these shells of any interglacial submergence. The great Irish deer probably reached the island by travelling across the ice-sheet which lingered in the surrounding basin after the land had thrown off its icy mantle.

The mineral resources of the Isle of Man

receive ample consideration, and the history of the mining industry is rather fully discussed. In fact, there is little relating to the minerals and rocks of the island that is not dealt with by Mr. Lamplugh in this comprehensive volume. The petrographical part is very ably handled by Prof. W. W. Watts, who commenced the work while he was an officer of the Geological Survey.

A memoir on the *Geology of the Country around Salisbury*, by Mr. Clement Reid, has lately been issued by the Geological Survey in explanation of the new colour-printed map of the district. The map includes a large part of Salisbury Plain, extending to Stonehenge and Amesbury, and a portion of the Vale of Wardour, where the Portland and Purbeck limestones are extensively quarried.

Another official memoir recently issued describes the geology of the country around Dublin. This area was surveyed many years ago and a memoir published, but at that time the superficial deposits were neglected ; these have now been thoroughly examined, and a colour-printed drift map has been published. The present memoir in explanation of this map has been prepared under the supervision of Mr. Lamplugh, who is himself a liberal contributor to its pages. Petrological details are supplied by Prof. Sollas, Prof. Watts, and Mr. Seymour, whilst the scenery is illustrated by reproductions of some of Mr. Welch's beautiful photographs.

SOCIETIES.

GEOLOGICAL.—*June 24.*—Sir Archibald Geikie, V.P., in the chair.—Capt. C. B. Wallis was elected a Fellow, and Dr. E. E. A. Tietze, of Vienna, a Foreign Correspondent.—Mr. H. B. Woodward exhibited five lantern-slides of the disturbed chalk near Royston.—The following communications were read : 'On a Transported Mass of Ampthill Clay in the Boulder Clay at Biggleswade, Bedfordshire,' by Mr. H. Home.—'The Rhätic and Lower Lias of Sedbury Cliff, near Chepstow,' by Mr. Lindsall Richardson,—and 'Notes on the Lowest Beds of the Lower Lias at Sedbury Cliff,' by Mr. Arthur Vaughan.

ARCHEOLOGICAL INSTITUTE.—*July 1.*—Mr. Herbert Jones in the chair.—Mr. R. Garraway Rice exhibited a steelard dated 1756.—Prof. Bunnell Lewis read a paper on "Roman Epigraphy in Northern Italy," and called attention to the subject of inscriptions, which has been comparatively neglected by our countrymen. No Englishman has written a book that would sustain comparison with Spon's *Miscellanea Eruditæ Antiquitatis*, published in 1685. In our own day this field of study has been cultivated almost exclusively by Germans ; and even the *Inscriptions Britannicae* have, to our discredit, been edited by Hübner. In the north of Italy some words occur on the inscribed stones which seem to deserve special notice. *CAPSARIV* properly means one who carries *capsa*, a box, generally of books, as it appears in the mosaic of Monnum at Trèves ; but in the inscription, of which a copy was exhibited, it probably means a military officer who had charge of boxes, in which army accounts were kept. *POLLIA* is another form of Paula, a name borne by many Roman ladies of the highest rank ; in ecclesiastical history Paula is a prominent figure. She was the disciple of Jerome, and devoted her daughter to perpetual virginity ; on this account he calls her the mother-in-law of God, "*Dei socrus esse scopisti!*" *PAEDAGOGVS* is the tutor who had care of children. He is represented in a wall painting at Pompeii that has for its subject Medea meditating the murder of her children ; he also appears in the famous Niobid group at Florence. The correctness of the attribution is proved by an ancient vase, where ΠΑΙΔΑΓΩΓΟΣ is inscribed over a figure of the same kind and in the same dress. *PARDAGOGA*, the governess, shows that the Romans paid attention to the education of girls, and corresponds with many allusions which the authors make to the accomplishments of women. *IIIIVIRITD* (*Quatuorvir jure dicundo*) bears witness to the administration of justice by four judges in a Roman colony. Sometimes we meet with *duoriri*. The paper ended with some remarks on the connexion between classical art and the Italian Renaissance.—Mr. Harold Brakspear contributed a paper on recent excavations at the Roman villa at Box. Having described all that is known of previous excavations on the site since 1831, he gave a detailed account of the work carried on during 1902. A plan of the building showed it to

have been of very considerable dimensions, and the photographs and drawings of several tessellated pavements illustrated the beauty of its once decorated interior.

PHYSICAL. — June 26.—Dr. R. T. Glazebrook, President, in the chair.—Dr. Waller gave a demonstration of 'The Effect of Light on Green Leaves.' He also demonstrated the "blaze" currents in animal and vegetable tissues, and showed two methods for the quantitative estimation of chloroform vapour in air.—Dr. N. H. Alcock exhibited a method of determining the temperature-limits of nerve activity in warm-blooded and cold-blooded animals.

HELLENIC. — June 30.—*Annual Meeting.*—Sir Richard Jebb, President, in the chair.—The Hon. Secretary (Mr. George Macmillan) read the Council's Report, which showed healthy progress in every department. The Society had made grants of £100. to the Cretan Exploration Fund, and £5. to Mr. Hogarth for exploration in the Egyptian Delta. The annual grant of £100. to the British School at Athens had been renewed for a further period of three years. In regard to the *Journal*, a scheme had been adopted for the transliteration of Greek names, and a bibliographical section had been added. The facsimile of the Codex Venetus of Aristophanes, undertaken at the joint cost of the Society and of the Archaeological Institute of America, had now been issued, and about half the edition of 200 copies had been disposed of. The volume recording the excavations undertaken by the British School at Athens at Phylakopi, in the island of Melos, would probably be issued before the end of the year. It would be sold to members at cost price, and to the outside public at a higher price. It was hoped that enough copies would be sold to secure the Society against financial loss. A new catalogue of the Society's library had been printed at a cost of 75*l.*, which should prove very useful to members. A new librarian (Mr. Baker-Penrose) had been appointed, with practical knowledge both of the books and of the use of lantern-slides. Both the library and the photographic collections had been rearranged, and were now on a far more satisfactory footing. Valuable additions had been made of books, photographs, and lantern-slides. The Society had been represented at the tercentenary of the Bodleian Library and at the Historical Congress in Rome. Special mention was made of the loss sustained by the Society through the death of Mr. F. C. Penrose and of Mr. Stephen Spring Rice. The Council had decided to celebrate next summer the twenty-fifth anniversary of the foundation of the Society. The balance-sheet showed ordinary receipts during the year of 1,085*l.*, against 1,022*l.* in the previous year, and expenditure of 816*l.*, against 665*l.* Besides this, 210*l.* had been advanced towards the cost of the Aristophanes facsimile, and 150*l.* towards the cost of the Phylakopi publication. Some part of this would doubtless be recovered by sales. The balance at the banker's was 56*l.* Eighty-five new members had been elected during the year, and twenty-seven had been lost by death or resignation. The present total of subscribing members was 818, and of subscribing libraries 150. It was urged that special efforts should be made during the coming year to raise the number of subscribing members to a thousand, so that the Society might be better able to meet the many claims upon its resources.—In moving the adoption of the Report the President alluded to some of the more noteworthy incidents relating to Hellenic studies which had occurred during the year. Mention was first made of the recent discovery in Egypt of a fragment from a poem by Timotheus of Miletus, who flourished about 400 B.C. The poem belonged to the class of nomes, and the papyrus might claim to be the oldest extant Greek MS. The poem dealt with the battle of Salamis, and therefore presumably belonged to one of the most celebrated nomes of Timotheus, that entitled the 'Persae.' A curious feature in it was the introduction of a comic element. Though the new fragment could not be said to have much literary or poetic value, it had its significance for the history of the later classical poetry. Sir R. Jebb referred in some detail to the recently issued codex of Aristophanes, and to the volume of the Tebtunis papyri, edited by Messrs. Grenfell, Hunt, and Smyly, which also, like the Aristophanes, owed its publication to the joint enterprise of England and America. Reference was then made to recent discoveries in Crete—by Mr. Arthur Evans at Knossos, by Mr. Bosanquet at Palaikastro, and by the Italians at Phæstos, near Heracleion. At Orchomenus Prof. Furtwängler had unearthed a prehistoric palace; and in Leucas Dr. Dörpfeld, seeking for the house of Odysseus, had come upon a large prehistoric settlement. Other discoveries had been made in Samos, Tenos, and Cos. At Tralles important sculptures of the Hellenistic period had been found; and at Pergamum a newly found inscription showed that the great

altar had been built by Attalus II. Mention of the discovery of the temple of the Pythian Apollo at Argos suggested a reference to the recent publication of the first of the two volumes in which Dr. Waldstein and his colleagues were describing the results of their exploration of the Argive Heraeum. Sir R. Jebb then alluded to the recent controversy in France about the so-called tiara of Saitapharnes, and to the remarkable collection of Greek antiquities now being exhibited at the Burlington Fine-Arts Club. The recent establishment of a British Academy was mentioned as a matter of genuine interest to the members of the Hellenic Society. In conclusion the President paid an eloquent tribute to the work and character of Mr. Penrose.—The adoption of the Report was seconded by Prof. Fairclough, and carried unanimously.—The former President and Vice-Presidents were re-elected, and Prof. Ernest Gardner and Dr. C. Waldstein were elected Vice-Presidents. Prof. J. B. Bury and Dr. A. S. Hunt were elected to vacancies on the Council.—Mr. Hogarth gave some account of his explorations in the Egyptian Delta and at Naucratis.

METINGS NEXT WEEK.
MON. Physical, 5.—Special General Meeting.

Science Gossip.

NEGOTIATIONS are, we understand, in progress with the Duke of Buccleuch for a piece of ground on the farm of Cassock, in the parish of Eskdalemuir, Dumfriesshire, as a site for the Magnetic Observatory, which is to be removed thither from Kew, because the instruments have been disturbed by electric traction. It is remote enough from a railway station, being fifteen miles from Langholm, and there is no ironstone in the district. It is sparsely peopled, for between Langholm, in Dumfriesshire, and Tushielaw, in Ettrick, Selkirkshire, a distance of thirty miles, there is only one inn, that of Bentpath. The average temperature throughout the year is 44° F.; from March to October, 50°. The ordinary commercial work of Kew Observatory will still be done in London; but observations in regard to earth currents and shocks will be made at Eskdalemuir.

THE Vienna Academy of Sciences some time ago sent out a party of experts to study the ornithology of Brazil. Prof. Steinmacher, their leader, has sent home his first report, in which he records that several important discoveries have been made, principally in the district of Bahia; that the "bird-world" has been exhaustively catalogued, and a very rich collection has been gathered, partly of living, partly of preserved examples.

MR. ANDREW GRAHAM has just retired from the Cambridge Observatory in the eighty-eighth year of his age. He commenced his astronomical work at Cooper's Observatory, Markree, co. Sligo, in 1842, and whilst there discovered the small planet Metis (No. 9) on April 26th, 1848. He entered the Cambridge Observatory in April, 1864, under the late Prof. Adams, and has worked there ever since. In consequence of his (scarcely premature) retirement on a well-earned pension, Mr. A. R. Hinks, M.A., F.R.A.S., becomes chief assistant.

PROF. BARNARD telegraphed on the 24th ult. the appearance of a conspicuous white spot on the planet Saturn; this was observed by Prof. Hartwig at Bamberg on the 26th.

DR. STRÖMGREN and M. Fayet both publish in Nos. 3881-2 of the *Astronomische Nachrichten* the results of calculations of the orbit of Borrelly's comet (c. 1903), which will be nearest the earth on the 15th inst., but will not arrive at perihelion until the 28th prox., when its distance from the sun will be 0.32 in terms of the earth's mean distance, or about 30,000,000 of miles. Its nearest approach to us will be 0.26 on that scale, or about 24,000,000 of miles. The comet is now very near ε Cygni, and will pass next week between α and δ Cygni, when it will be on the meridian soon after midnight, nearly due north of the planet

Saturn; it is easily visible to the naked eye, but its brightness (now about twelve times as great as at the time of discovery) will soon begin to diminish.

FINE ARTS

TWO BOOKS ON LEONARDO DA VINCI.
Leonardo da Vinci. By Dr. George Gronau. "The Popular Library of Art." (Duckworth & Co.)

Leonardo da Vinci. By Adolf Rosenberg. Translated by J. Lobbe. "Knackfuss's Monographs on Artists." (Grevel.)

THESE two books are both intended as popular introductions to a most complicated and difficult subject, but they are far apart in their methods. Dr. Gronau has first of all mastered his subject, and by means of a critical weighing of all the facts and hypotheses hitherto brought forward, and by a deep and sympathetic understanding of the master's works, has been able to present a clear and intelligible picture of the mysterious personality of Leonardo, expressed in the simplest terms, and with a brevity which is the sign of authority. Herr Rosenberg, on the other hand, seems to have endeavoured to fill a larger book than he was inclined to write, by placing side by side the scraps of second-hand information which an unintelligent industry has enabled him to collect. Even apart from the clumsiness of the translation, we think it impossible that any one could derive any distinct ideas from his cumbrous and incoherent disquisitions.

No less striking is the contrast between the two books in the matter of illustration. Dr. Gronau's is illustrated for the most part with drawings which are not only authentic, but also chosen with discriminating taste to display the master's most essential qualities; these are, moreover, admirably reproduced. A student who had nothing but what is contained in this booklet might, by study and thought, attain to a very clear notion of the nature of Leonardo's genius. Herr Rosenberg's book is filled with 127 illustrations, of which only a very small number have anything to do with Leonardo, and as all are reproduced carelessly it is often difficult to tell from the distorted and blurred prints whether we are looking at a genuine Leonardo spoilt, or a feeble imitator's work flattered by being made indistinct. Nor, to tell the truth, will the author's remarks afford the student a safe guide, since he admits the most palpable school pieces as originals. The fact that he finds the Casa Litta Madonna almost worthy of the master himself, and that for true aesthetic enjoyment he turns from the still marvellous remains of the 'Last Supper' at Milan to Raphael Morghen's print, will indicate sufficiently Herr Rosenberg's point of view. For one thing we are grateful to him. We were almost prepared for a patriotic defence of the terrible 'Ascension' at Berlin; but on this point at least he has spared the subject of his studies.

It is a more grateful task to turn to Dr. Gronau's admirable work, though, indeed, there is little to be said except that it is an almost perfect model of what such a book should be. The very need of compression has compelled the

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author to maintain the highest standard throughout. Everything is to the point, everything is as simply and directly stated as possible; there was no room for a display of learning or the polemical argument of merely curious questions. This freedom from the ordinary cares of connoisseurship lends to the book a singular charm of manner, and yet all the results of the most recent researches are here summed up for the student, who need never know what laborious treatises have gone to the making of a few paragraphs. As an example one may take his account of the 'Adoration' in the Uffizi, or his explanation of Müller Walder's researches on the Sforza and Trivulzio monuments. It is surely in this direction of simplification and concentration on the essential artistic qualities of the greatest masters that criticism ought more and more to tend. There is no reason why, when treated thus, books intended for the general rather than the special student should not also be the best.

An admirable feature of Dr. Gronau's book is his method of taking up one after another the great themes which occupied Leonardo, and tracing their evolution in his mind until the conception received its completest form. Thus the 'St. Anna' of the Louvre is traced from the early pen-and-ink drawing of the 'Virgin and Child with a Cat' in the British Museum, through all the modifications which increased knowledge and a changed point of view compelled. We are not, by-the-by, wholly convinced by the author's argument that the Burlington House cartoon must precede the 'St. Anna' of the Louvre. That no doubt is more immediately apprehended as a geometrically perfect design; but was not Leonardo perhaps attempting in the Burlington cartoon a more difficult and more expressive theme, in which a balance of contrasting moments should give unity, without the clear predominance of a single form? Admirable, too, is Dr. Gronau's account of the growth of the idea embodied in the lost 'Leda', and its close connexion with that closing work, the 'St. John' of the Louvre, where the master pursued his research for expressive charm almost beyond the limits possible to perfectly balanced artistic expression. The book ends with a selection, marked by the same sympathetic insight, of Leonardo's writings. It contains, of right, the sentence in which Leonardo summed up his own art: "A good painter has two chief objects—to paint man, and the intentions of his soul."

PRINTS.

We have received a successful photogravure (published by Richard Wyman) of the picture by which Miss Kemp Welch made her name in the Academy Exhibition of 1900. The merits of the picture are seen as well in the photogravure as in the original, if not better, for if we remember right it was rather by the ingenuity of the grouping and the clever drawing of the horses' heads than by any striking qualities of colour and handling that the picture produced its effect. There is a decided reminiscence of Rosa Bonheur about the group with the rearing horse, which is not wholly consonant with the simpler realism of the other parts of the picture.

From Messrs. Frost & Reed, of Bristol, we have received a mezzotint of Mr. Frank Dicksee's picture 'The Emblem.' The mezzotinting

is by Mr. Norman Hirst, who has succeeded in translating the quality of Mr. Dicksee's paint almost too faithfully for those who do not admire its viscous impasto. The design, except for the awkward line of the arch partially seen to the right, is one of the best Mr. Dicksee has hit on, and the sentiment, though it is of the familiar pseudo-Pre-Raphaelite kind, is not so forced as in some of his pictures. Mr. Hirst's work has been admirably done, for Mr. Dicksee's handling does not lend itself so readily to fine mezzotinting as a more decided and franker brushwork would; nor does the design depend so much upon chiaroscuro as upon oppositions of local colours. These oppositions he has skilfully translated in his monochrome medium, and the effect is altogether surprisingly rich.

CONGRESS OF ARCHAEOLOGICAL SOCIETIES.

The thirty-eight archaeological societies in union with the Society of Antiquaries held their fourteenth Congress at Burlington House on July 8th, under the presidency of Sir John Evans, K.C.B.

After the usual business, Mr. I. Chalkley Gould presented the report of the Committee appointed to prepare a scheme for scheduling earthworks. This was further explained by Prof. Windle, F.R.S., and after an interesting discussion was adopted by the Congress, and it was agreed that copies should be supplied to all members of the societies in union. The report is in the form of a pamphlet, and contains careful plans of a number of typical fortified enclosures. With this in hand, there should be no difficulty in referring works to the various types. The report emphatically advises that no attempt should be made to attribute dates unless on absolute evidence of excavations. It is hoped that in the course of a few years a complete catalogue of the earthworks of England may be obtained.

Mr. Willis-Bund, F.S.A., Chairman of the Worcestershire County Council, drew attention to the fact that under the present system parish records were in greater danger than they had ever been, and pointed out that County Councils had legal power, under an Act of last year, to collect statistics of local charitable endowments and to take charge of their documents. He suggested that they should be asked at the same time to endeavour to obtain custody of the great mass of ancient parish records that were at present a burden to their custodians and exposed to loss and injury. Many delegates supported the advice in the strongest manner, and gave amazing instances of what is apparently going on throughout the country. In the absence of Mr. Round, others drew attention to the importance of offering safe keeping for ancient deeds and Court Rolls which their owners would be thankful to see in security.

Mr. Willis-Bund, Mr. Freer, F.S.A., Clerk of the Peace for Leicestershire, Mr. J. H. Round, Mr. Blashill, and Mr. Ralph Nevill, F.S.A., were appointed a Committee to draw up a paper of recommendations to be submitted to the County Councils through the County Councils Association. This Committee was instructed to endeavour to get adopted the scheme for County Record Offices advocated in the recent Report of the Treasury Committee on the Preservation of Local Records. The secretary drew attention to the grave difficulties that were arising from the indiscriminate adoption of English surnames by undesirable aliens. This inflicted a definite injury on those lawfully entitled to such names, and would hereafter cause great inconvenience to genealogists. Considerable sympathy was manifested, but in view of the forthcoming report of the Commission on the subject, it was agreed to wait. A delegate pointed out that foreign countries had found it necessary to impose restrictions that were at present unknown to the common law of this country.

Attention was called to the revival of the Pipe Roll Society, and societies in union were asked to do all they could to support it.

NOTES FROM ROME.

THE archeological event of the season has been the opening of the new section of the Conservatori Palace, in which the municipality of Rome has collected and exhibited in the proper way all the works of art discovered on municipal ground since the year 1870. We have now thus, facing each other, on either side of the Capitoline square, two typical museums, the old and the new, representing almost opposite ideals and principles in the study of ancient art. In the old museum the works of statuary, restored so artfully that it is often impossible to distinguish the original parts from the additions, were placed—irrespective of age, school, or place of origin—to please the eye, to fill up certain spaces, and to add to the decoration of the halls, the gilded ceilings, polychrome floors, and gaudy walls of which struck the observer even more forcibly than their archeological contents.

The characteristic of the new museum is the tasteful simplicity of its halls and galleries, the contents of which I have arranged—as far as possible—in topographical order, viz., according to their place of discovery. There is a Sala dei Giardini Lamiani for the marbles found in the park laid out by Aelius Lamia on the Esquiline, a Sala dei Giardini Mecenaziani for those found in the Gardens of Mæcenas, and so forth. These apartments open on the old kitchen-garden of the Conservatori, which I have been allowed to transform into a classic *viridarium*, with its typical shrubs and flowers, hermulae at the crossings of the paths, marble tables and seats, sundials and fountains. The watchdog at the entrance to this garden is the very one which has watched for four or five centuries the gate of the Gardens of Mæcenas, a powerful, strong-limbed specimen of the breed from Molossus, cut in verde-ranocchia, a marble nearly as hard as basalt.

The bare wall on the north side of this *viridarium* has been made use of for the reconstruction of the plan of Rome engraved on marble slabs under the rule of Septimius Severus and Caracalla. Of the one thousand and forty-nine fragments of this plan which I had at my disposal, I was able to identify and put in their proper place one hundred and sixty-seven only. There is no possibility of perfecting the work unless a final and conclusive search for the missing pieces is made in the spot where the others have come to light, viz., in the strip of ground between the church of SS. Cosma e Damiano, the Basilica of Constantine, and the Via Alessandrina. King Victor Emmanuel, who was present at the inauguration of the *Forma Urbis* on April 2nd, on being informed that some important fragments may still be hidden underground, asked the Minister of Public Instruction to make as soon as possible the necessary investigations. I do not think I could possibly have succeeded in reconstructing the *Forma Urbis*, which has a surface of fifteen hundred square feet, in the short period of forty days, but for the valuable assistance lent by my friend Prof. Christian Huelsen, the learned Secretary of the German Archeological Institute in Rome, whose authority in this line of studies stands in no need of my praises.

Several other prehistoric graves have been dug out, near and almost under the Temple of Antoninus and Faustina. The graves show no striking difference from the hundreds already found in the early cemeteries of the Viminal and of the Esquiline, either in age or in the nature and shape of their contents. One point, however, has been made clear: that they do not belong to a tribe (or to a group of tribes) which practised at the same time

inhumation and cremation, but to a tribe (or to a group of tribes) which followed the rite of cremation when they first settled on the sacred soil of Rome, and which, in process of time and under the influence of their Etruscan neighbours beyond the Tiber, changed it—at least in the majority of cases—for inhumation.

The excavations which are being made on the site of the now demolished Negri-Bolognetti-Torlonia palace, between the Piazza di Venezia and the Forum of Trajan, have been the occasion of many welcome surprises to the topographer and the historian of ancient Rome. First of all, who could have suspected that in a space which appears as a blank in archaeological maps we should find remains of a great and noble building, reaching to the height of thirty or forty feet above the level of the modern city? What this great and noble building was I am not yet able to say. Its special feature is a row of huge stone brackets (*mensoloni*) projecting out of brick pilasters, and intended to support the end either of the beams of a floor or ceiling or of the trusses of a roof. A *ripostiglio* of two thousand coins of the fourth century, absolutely worthless, has been found in a recess of this building, as well as the most delicate specimen of architectural marble carving that it has been my privilege to set eyes upon in thirty years' experience. It is not marble carving: it is an exquisite piece of lace-work, of the colour of ivory, designed, probably, by Apollodorus, the architect of the adjoining Forum of Trajan.

The same excavations have brought to light columns and capitals, brick-stamps dating from the first quarter of the second century, a bronze lamp inlaid with silver, fragments of statuary, and many inscriptions, which, however, have nothing to do with the place itself, but were made use of at subsequent times for the paving of the various halls and passages. Such are the funeral slab of C. Julius Verus, a Carinthian from Celeia (Cilly), who had enlisted in the Eighth Battalion of the Praetorians; that of Octavia Quietis, who died in the prime of youth, causing intense grief to her parents; that of several freedmen of the Claudian family, &c.

At the foot of the Vicus Apollinis, which led from the Summa Sacra Via, where the Arch of Titus now stands, to the Temple of Apollo on the Palatine, one of the very oldest drains of the city has been found, built of great blocks of tufa, and showing here and there repairs made at a very late period, probably at the time of Pope John VII. (A.D. 705-707). Among the materials used on this occasion to strengthen the roof of the drain there is part of a monumental inscription, dedicated by Ceionius Rufius Albinus, prefect of the city A.D. 389-91, to Thermantia, wife of Theodosius the elder, mother of the Emperor Theodosius, and grandmother of Arcadius and Honorius. The inscription forms an historical document of great value, because little or nothing was known about Thermantia—in fact, her very existence would have remained unknown but for the bare mention of her name which occurs by accident in Aurelius Victor's 'Epitome de Vita et Moribus Imp. Romanorum.' We learn also from this document that Theodosius, Thermantia's husband, and father of Theodosius the Great, who commanded the Roman armies in Great Britain (A.D. 369), on the Mosel (A.D. 370), in Africa (A.D. 373), military adviser of Valentinian I., was killed in December, 376, after having embraced the Christian faith, and was awarded by the Senate the title of "Divus." I do not think it necessary to give to this title its classic meaning, as if the gallant old general had actually received from the Senate the honours of apotheosis, which would have shocked the religious feelings of his devout sons and daughter; but we must interpret it as a simple conventional

title, corresponding to "most venerable" or any such mark of distinction.

A monument of great beauty has again been brought into notice from an obscure corner of the casino of the Villa Borghese—the funeral cippus of the young and fascinating poetess Petronia Musa, which must have been discovered early in the sixteenth century, as it appears among the very first marbles collected by the founder of the Borghese villa. This perfectly beautiful Muse must have lived about the time of Faustina the elder, as we are entitled to infer from the characteristic style of her headdress. The poem in which her praises are sung, engraved partly above, partly below the portrait bust, begins with the following sentence:—

"This cold marble grave, erected as a public token of admiration and gratitude, covers the remains of the blue-eyed Musa, of the Nightingale suddenly struck dumb."

And here follows the verse: Μοῦσα καλή, κούψη σοι κονίς ηδε πέλοι, which may be appropriately rendered by the lines written by Alexandre Dumas on the grave of Olga Wasiliewna:—

O terre de la mort, ne pèse pas sur elle;
Ble a si peu pesé sur celle des vivants.

The poem concludes with lines which must have been added to the official epitaph by one of Musa's admirers:—

"What evil power has carried away my Syren? Who has deprived me of my sweet little nightingale—in the short space of one night? Musa, thou art dead: thine eyes sparkle no more, thy golden mouth is sealed. No vestige is left in thee of beauty or learning."

The Villa Borghese was purchased in December, 1901, by the Italian Government with the clause, sanctioned by the Chamber of Deputies, by the Senate, and by the King, that the property should be transferred to the City of Rome, which, in its turn, would take care to join it to the gardens of the Pincio on one side and the Parco Margherita on the other. Nineteen months have elapsed, and the Villa Borghese is still virtually in the hands of the creditors of that illustrious family, and Romans are still compelled to pay them a fee if they wish to enter the grounds, of which the nation has made a present to the city. I hear that the cause of this extraordinary state of things is that the Ministry has made the transfer of the property subject to so many conditions and exceptions and burdens that the city has justly refused to accept the proposed gift of the villa.

The picturesque grounds which once surrounded the church and monastery of Santa Croce in Gerusalemme, and which gave access to the remains of the Sessorian Palace, of the Amphitheatre Castrense, of the so-called Temple of Venus and Cupid, and to the lofty arches of the Claudian aqueducts, have been turned into the headquarters of the Royal Engineers, and covered with barracks and storehouses. The only object of archaeological interest discovered in the foundations of these buildings is a broken pedestal, which once supported the statue of the Empress Flavia Julia Helena, mother of Constantine, and grandmother "Constantini et Constanti Beatissimorum ac Florentissimorum Cesarum." Of this pious lady, who is said to have discovered the sepulchre of our Lord at Jerusalem, together with the wood of the true Cross, no fewer than five epigraphic records have been found in this neighbourhood: the pedestal of a statue offered to her by her gentleman-in-waiting Julius Maximianus, which is now preserved in the crypt of the church; another pedestal inscribed with the name of her private secretary Flavius Pistus, which is lost; the inscription of the Thermae Heleniane, now in the Hall of the Greek Cross in the Vatican; a fragment of a third pedestal set into the floor of a barn near the Via Tasso; and this last pedestal found by the Royal Engineers. These records

confirm the truth of the tradition concerning the origin of Santa Croce in Gerusalemme. It was originally a hall of the Imperial Sessorian Palace, with Cyzicene windows opening on the garden; but after the "Invention of the Cross" the empress transformed it into a chapel under the name of Hierusalem; and her son Constantine changed it into a basilica, which is described in early Church documents as "Basilica Heleniana, Hierusalem."

In the works of drainage which have been carried through the Piazza Piscinula the marble architrave of a chapel or shrine or small temple has been discovered, upon which the following record is engraved:—

"Acinus Faustus, a *præbitor* by trade, has built this edifice in honour of Bacchus and Diana. The edifice was dedicated on the fifteenth day before the kalends of the month of.....of the year....."

Præbitor means not so much a contractor as a *fournisseur* or *Lieferant* or purveyor, and as the word is followed in the inscription by the letters VI....., we may infer that the builder of the temple had made his fortune as a *præbitor vinarius*. RODOLFO LANCIANI.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 4th inst. the following works, the property of the late Mr. D. Hedges. Drawings: W. Langley, The Departure of the Fleet for the North, 147l. W. J. Wainwright, Mackerel in the Bay, 105l.; The Serving Brother, 157l. Pictures: G. Cole, Cattle, Peasant Children, and Donkey by a River, 189l. L. J. Pott, Signing the Death Warrant, 136l.

Some excellent prices were realized for engravings after both Hoppner and Romney at the sale held by Messrs. Christie on the 7th inst. After Hoppner: Lady Charlotte Duncombe, by C. Wilkin, 26l.; Viscountess Andover, by the same, 26l.; Lady Langham, by the same, 37l.; Duchess of Bedford, by S. W. Reynolds (lot 54), 58l.; the same (lot 145), 189l.; Mrs. Michael Angelo Taylor as Miranda, by W. Ward (lot 58), 315l.; the same (lot 72), 315l.; Lady Louisa Manners, by C. Turner, 52l.; Mrs. Benwell, by W. Ward, 31l.; Countess of Oxford, by S. W. Reynolds, 52l.; Duchess of York, by W. Dickinson, 49l. After Romney: Lady Warwick, by J. R. Smith, 94l.; Lady Hamilton as Sensibility, by R. Earlom, 25l.; Caroline, Duchess of Marlborough, by J. Jones, 45l.; Hon. Mrs. Beresford, by the same, 273l.; Countess of Carlisle, by J. Walker, 39l.; Henrietta, Countess of Warwick, by J. R. Smith, 294l. By Dürer: The Knight and Death, 71l.; The Coat of Arms, with a Skull, 42l.; Adam and Eve, 67l.; Melancolia, 73l. By Rembrandt: Old Haaring, and John Lutma (two), 120l.; View of Omval, 29l.; The Great Jewish Bride, 31l.; The Good Samaritan, 35l.; Rembrandt leaning on a Stone Sill, 78l.; Large Landscape, cottage and hay-barn (W. 22), 75l.; The Burgomaster Six, 79l.; St. Jerome, 56l.; Christ healing the Sick, 31l. After Lawrence: Countess of Derby, by Bartolozzi, 54l.; Marchioness of Exeter, by S. W. Reynolds, 25l.; Lady Peel, by S. Cousins, 46l.; Countess of Blessington, by the same, 27l.; Miss Peel, by the same, 56l.; Master Lambton, by the same, 65l.; Lady Acland and Children, by the same, 71l.; Countess Gower and Daughter, by the same, 26l. After Reynolds: Georgiana, Duchess of Devonshire, by V. Green, 73l.; Master Crewe as Henry VIII., by J. R. Smith, 33l.; Miss Mary Horneck, by R. Dunkarton, 43l.; Lady Jane Halliday, by V. Green, 31l.; Countess Spencer, by Bartolozzi, 110l.; Hon. Miss Bingham, by the same, 63l.; Countess Spencer, and The Hon. Miss Bingham (lot 89), 58l.; Countess of Harrington and Children, by the same, 54l.; Miss Theophila Gwatkin, and Mr. Leicester Stanhope, by the same (two), 54l.; Lady Elizabeth Foster, by the same, 32l.; Master Bunbury, by F.

Haward, 26*l.*; Lady Bampfylde, by T. Watson, 28*l.*; Duchess of Devonshire and Daughter, by G. Keating, 29*l.*; The Strawberry Girl, by T. Watson, 29*l.*; Dr. Johnson, by W. Doughty, 63*l.* After Morland: A Tea-Garden, by F. D. Soiron, 60*l.* After Williams: Courtship, and Matrimony, by F. Jukes (a pair), 60*l.* By and after J. R. Smith: A Christmas Holiday, 26*l.* The Disaster, after Wheatley, and The Widow's Tale, after J. R. Smith, by W. Ward (a pair), 56*l.* After Constable: Dedham Vale, by D. Lucas, 78*l.*; Salisbury Cathedral, by the same, 32*l.*

Fine-Art Gossip.

TO-DAY is the private view of the Fine-Art Society's Summer Exhibition of Water-Colours by various artists.

NEXT Tuesday the press are invited to view, at Messrs. Carfax's rooms, some pastels and studies by the late J. T. Nettleship.

We are glad to learn that the arrangements for the British Section at the St. Louis Exhibition are of a nature to allow of a better representation of all phases of British art than has hitherto been attained in international exhibitions. It is natural enough, since we have no minister for fine arts, that the Government should hand over the work of organization and selection to the President of the Royal Academy; but in the present condition of British art, in which the Academy is only one among many competing sectional bodies, it is only right that the Academy should call to its assistance representatives from other societies in order that some idea of the whole scope and various aims of British art should be presented to the world. At the Paris Exhibition this was not done, with the result that a very one-sided notion of our attainment in the arts was accepted in France. Fortunately the Committee for organizing the British Section at St. Louis has taken a more reasonable and more liberal view of its responsibilities, and has admitted to its selecting body representatives not only of the royal societies, but also of independent bodies like the Arts and Crafts, the New English Art Club, and the International Society.

MR. STEPHEN COLERIDGE was showing his pictures to the press at the Alpine Club last Saturday.

A DUTCH correspondent writes:—

"The exhibition of old portraits which was opened at the Hague on July 1st (*Athenæum*, No. 3949) deserves more than a passing notice. There are works by the very first Dutch masters and by a few Italian, French, and German artists of the fifteenth to eighteenth centuries. Though Rembrandt is not at his best, the eight pictures of him brought together show his deep insight and mastery of form and material. His portrait of himself as a youth, laughing, with the mouth half open and hair disordered (No. 111), is very remarkable. So is another work of the same kind close to it, a Frans Hals (No. 34). A Rembrandtesque work is No. 91, signed R., the portrait of a lady, lent by Y. Y., London, who has also sent a picture of a beautiful young lady by Moreelse, which is nearly perfect in the finished handling of the rich dress and cap, and in the freshness of the flesh. Charming, too, is a woman's portrait (No. 23) by Nicolaes Eliasz. It represents a lady in black, with a small white cap, about to offer chair to an imaginary visitor. Two Van Dycks from Paris are very fine, while there are two clever and forcible works by Van der Helst of a sitting gentleman. Mierevelt is well represented by five works, and there are fine portraits by Terborch, Van der Noort, Nicolaes Maes, and Govert Flinck. A couple of 'primitives' afford an idea of the solid foundations on which the masters built, and a few portraits of the eighteenth century are well chosen. The catalogue is not yet complete, as several works—for instance, a Rubens and a Hals, the latter still in the Guildhall Exhibition—are expected to come in. The commission deserve thanks for their indefatigable efforts. They have received loans from Queen Wilhelmina and from many Amsterdam and Hague families, as well as from England, France, Germany, Denmark, Lisbon, Lemberg, &c. The English exhibitors are Messrs. G. Donaldson, Dowdeswell & Dowdeswell,

Lawrie & Co., Sir Cuthbert Quilter, Wallis & Sons, Y. Y., all of London, and Earl Spencer, of Althorp."

THE exhibition at the Woodbury Gallery of original drawings from *Punch* will remain open until August 1st.

As the collection of examples of British engraving and etching brought together in the Galleries of the India Section of the Victoria and Albert Museum continues to attract many visitors, the Board of Education have arranged that it shall remain open until September 30th next.

THE triangular exhibition of French "primitives" is rapidly taking shape, and promises to be of exceptional interest. It will be generally limited to work produced from 1350 to 1589. The three exhibitions, which will be simultaneously thrown open, will take place at the Louvre, at the Bibliothèque Nationale, and probably in the Museum of Decorative Arts. These exhibitions are being organized with great enthusiasm by their various supporters, and very interesting results may be expected. The collection of illuminated MSS. at the Bibliothèque is probably the finest in the world.

THE Annual Report of the Trustees of the National Portrait Gallery (1*l*.*d*) is just published as a Parliamentary Paper.

A FURTHER—the penultimate—portion of the extensive Murdoch collection of coins and medals will be sold at Messrs. Sotheby's on July 21st and eight following days. This portion comprises coins and tokens of the British colonies and dependencies, of America and the European continent. The collection is one of the finest of its kind ever got together, and the sale catalogue is an excellent piece of work.

THE Beni-Hassan Excavation Committee announce an exhibition of the antiquities discovered in Egypt last season, at the Society of Antiquaries' Rooms, July 14th-25th.

MUSIC

THE WEEK.

COVENT GARDEN.—"Manon"; "Roméo et Juliette"; Gala Performance.

MASSENET's "Manon" was performed at Covent Garden last Thursday week. The opera since its production in Liverpool, and in London, by Carl Rosa in 1885, has been given from time to time, yet it has never taken the firm hold of the public which Gounod's "Faust" and Bizet's "Carmen" have secured. The music no doubt accounts in large measure for this; though clever, at times extremely taking, as, for instance, in the *Cours la Reine* scene, and expressive, as in the farewell of the lovers at the close, it has neither the soul nor the distinctive character displayed in the music of the earlier operas named. But the libretto is superficial. Like that of "Carmen," it is founded on a celebrated book, and there is a certain resemblance between the two heroines, if such be the proper name for these fickle damsels, but there are stronger touches of nature in Carmen, who therefore excites greater interest and sympathy; we refer here principally to the characters as they appear in the stage stories. Goethe's masterpiece is of necessity thinly represented in the text of Carré and Barbier; but enough remains to arrest the attention and move the hearts even of those who have not read the original. At the performance of the opera *Manon* was impersonated by Mlle. Mary Garden, who made her *début* here in that rôle last year. She has now confirmed the favourable impression

then made. The part suits her both as vocalist and actress. In other respects, with Alvarez (Des Grieux), Renaud (Lescaut), Journet (Le Comte), Gilibert (Guillot), and Seveilhac (Bretigny), there was a good cast; and the performance, under the direction of M. Flon, proved highly satisfactory.

Gounod's "Roméo et Juliette" was given last Saturday evening, with Madame Suzanne Adams as Juliette. She is an accomplished vocalist, but we have heard her sing to greater advantage than on this occasion. Owing to weather or some other cause, her voice left something to desire, both in the matter of intonation and brilliancy. Even M. Alvarez, as Roméo, was not at his best. M. Plançon and M. Gilibert, as the Friar and Capulet respectively, were in their best form. Signor Mancinelli conducted

In the grand Gala performance on Tuesday evening, at which the King and Queen, the Prince and Princess of Wales, and other members of the Royal Family, and M. Louvet, President of the French Republic, were present, there was nothing which, from a musical point of view, requires detailed notice. The spectacle was exceedingly brilliant, but music was not the chief attraction. At the opening "La Marseillaise" was performed, in honour of the King's guest, before the National Anthem, and, we are safe in saying, for the first time at Covent Garden. The popular French song was composed in 1792, and since that time no Republican president has ever been entertained by an English sovereign. The bill, as usual on occasions of this kind, was a triple one: Scene ii. of the first act of "Rigoletto," with Madame Melba as Gilda, Signor Bonci as the Duke, and M. Renaud as Rigoletto; Act II. of "Carmen," with Mlle. Calvé (Carmen), Alvarez (Don José), Plançon (Escamillo), and Gilibert (Le Dancaire); and part of Act II. of "Roméo et Juliette," with Madame Melba and Alvarez. The conductors were Signor Mancinelli and M. Flon.

Schumann. By Annie W. Patterson. (Dent & Co.)—This volume belongs to the series of "The Master Musicians." Madame Schumann, in a letter to Fanny Raymond Ritter, referring to the deficiencies and inaccuracies of the biographies of her husband, says: "I could have wished Schumann to be placed more truthfully before the public as a man." His works, as she remarks, "speak sufficiently for him as a musician; while his writings testify to the discrimination of his judgment and the variety of his talents." The author seems to have borne these words in mind. She gives a fair and for the most part interesting description of the composer as a man, but says little about his compositions. Her remarks with regard to the latter, indeed, are, for the most part, of a very general kind. Only ten lines are devoted to the pianoforte sonatas, the last sentence, occupying a third of that space, being as follows:—

"Concerning these works much might be said, and the scholarship of the latter especially calls for admiration; but we must leave them to every musician's personal exploration."

Still more disappointing are the remarks about the songs. The writer in her preface warns readers that her narrative is to be "light, rather than deeply critical or erudite." Neither deep criticism nor display of learning would, however, have been in keeping with a series of lives

intended for the general public. We read (p. 193) that the master "bequeathed to musical literature concertos for violin and for 'cello—both for orchestra." A violin concerto written at a late period has not been, and is not likely to be, published; the manuscript is in the possession of Dr. Joachim.

From Grieg to Brahms. By Daniel Gregory Mason. (New York, the 'Outlook' Company.) —The author, in discussing "modern composers and their art," has ably dealt with a difficult subject, and has expressed his thoughts in clear and forcible style. It is a book which sets one thinking; the reader feels that the opinions presented are the outcome of knowledge and deep reflection. Before commencing his studies of the composers—Grieg, Dvorák, Saint-Saëns, Franck, Tschaikowsky, and Brahms—the writer briefly traces the evolution of musical art from the crude gestures and cries by which primeval man gave vent to his feelings, showing how by metrical grouping and pitch relationship music gradually became an independent art. In discussing form he remarks that "in certain periods and individuals the love of formal beauty has entirely eclipsed pleasure in expression." This is undoubtedly true, and as an apt illustration he names "the work of the Netherland masters of early counterpoint," but when he adds, "and in some of Bach's ingenious weavings," we must protest. The great composers were constantly at work, and they, of course, were not always in the vein. If some of Bach's "ingenious weavings" show beauty of form rather than emotional strength, it was surely owing to the absence of special inspiration rather than to any actual love of formal beauty. A page or two later we read that the greatest masters realized that "music to be clearly moving must be suffused in beauty," and those masters are Bach "in his masterpieces," Beethoven "nearly always," and Brahms "in his inspired hours." Here is the right view of things; "in his inspired hours" would, indeed, have sufficed for all three.

Our author alludes to "certain dangerous half-truths" constantly cropping up in musical opinions: those which neglect one aspect of the dual nature of music, which ignore expression or repudiate form. There are "those dryly ingenuous persons who rejoice in a fugue of Bach much as they enjoy an intricate problem in calculus," and others who, in listening to music, merely "swoon in a delicious haze of sensation and suggestion." But, says Mr. Mason, "he best appreciates music who brings to it all of his human powers, who understands it intellectually as well as feels it emotionally." But natures are differently constituted, hence the different ways in which music is appreciated. So far as most persons are concerned it is no use complaining of one-sidedness in the one or other direction. These remarks deserve attention from writers, and especially critics, for unless they both know and feel they are but poor guides. To preach the dual nature of music is certainly right, and in many cases, no doubt, it may help to develop latent faculties; anyhow, men of cultivated minds may be made to grasp the idea, even though they may be unable to feel the emotional power of great music.

Our author's appreciation of Grieg is succinctly expressed in the following sentence: "It is, of a truth, music in which merit and failing are curiously mingled; its delicate beauty is unique, its limitation extreme." His account of Dvorák seems to us, on the whole, somewhat ungenerous. The man who wrote the 'Stabat Mater' was something more than "the sublimated troubadour, enriching the world with an apotheosized tavern music." The essay on Dr. Saint-Saëns, the "brilliant" French composer, is admirable, and the service he has rendered to art "by insisting on articulateness in feeling, logic in development, and punctilious finesse in workmanship," is duly recognized. He is said to be a great master

of "classic lucidity." To him the "obscure and saintly man" César Franck offers a striking contrast—from the "noonday glare of the intellect" we pass into "the soft cathedral twilight of religious emotion." He is described as a mystic whose music is "curiously incoherent"; but then Beethoven and Wagner were once proclaimed incoherent. Such an opinion must, therefore, be received with caution.

The opening sentence of the essay on Tschaikowsky deserves quoting:—

"One of the constant temptations of the biographer is that of seizing on some salient trait in his subject, magnifying it beyond all relation to others which supplement or modify it, and portraying an eccentric rather than a rounded personality, a monster rather than a man."

The Russian composer was not "simply a sort of neurasthenic Jeremiah with a faculty for orchestration." Full justice is rendered to his intellectual strength, which, however, could not "quite dominate" the turbulent passions of the man. It was that dominating power which made Beethoven so great, for he, too, was a man of turbulent passions.

The last essay is on Brahms, and of all the men of modern music our author considers him perhaps the only one who "conveys the sense of satisfying poise, self-control, and sanity." He greatly admires him, yet he acknowledges his "over-intellectualism," which generates at times "dry" music. This qualified praise is welcome. Amongst a certain class there is a fetish worship of everything which bears the name of Brahms, just as there are some who admire Bach and Beethoven without discriminating between works in which merely their style is recognized and those which bear the true hall-mark of their genius.

The Music Story Series. Edited by Frederick J. Crowest.—*The Story of Oratorio.* By Annie W. Patterson. (Walter Scott Publishing Company.)—The subject is one of great interest, and one, moreover, which is now engaging the special attention of composers. In her preface the writer once more says that in a "popular" volume she felt the necessity "of being entertaining rather than abstruse." In treating, however, so serious a theme as oratorio, an attempt to entertain readers seems out of place; the writer, as a matter of fact, has aimed rather at instruction. Technicalities, we are informed, "are touched upon as lightly as possible," yet we find an analysis of a "charming and melodious passage" in Schumann's 'Paradise and the Peri,' which is not particularly instructive, and to the general public would certainly not prove "light" reading. The last two chapters, however, are "specially written for musical students (professional and amateur)." In these there is much good matter; but why that old parrot-cry, "When we have Handel, let us, by all means, have Handel, as he was, and as he wrote"? Yet a page or two later on we read:

"It is to be feared there would only be an antiquarian interest in reproducing Handel's scores as he left them in MS. In the absence of the mighty *ad libitum* organ parts with which Handel complemented and supported his orchestra it is useless to hope for effects which Handel alone obtained."

From the latter quotation we can only conclude that the author has not made a very exact study of Handel's scores. Her remarks, too, concerning "figured thorough bass" (pp. 216–17) tend to the same opinion. One of the best and most practical chapters in the book is the one (xii.) on 'Our Choral Organizations and the Possible Future of Oratorio.' Miss Patterson is somewhat inclined to gush. Let us give one instance. We are all familiar in novels with the juxtaposition of Handel and Mendelssohn as the writer of masterly oratorios. We find it again in this volume, but a still stronger opinion is expressed, viz., that 'Elijah' as an oratorio is "second to none." This sort of thing is to be condemned even in a "popular" story of oratorio. Mendelssohn was a great writer, and his 'Elijah' is in many

ways a remarkable work, but to place it on an equality with the 'Messiah' shows lack of discrimination. Spohr's 'Calvary' is described, and fairly, as a "melodious and most delicately harmonious Passion oratorio," but why the addition "less profound and masterly than Bach's work"? Appendix A gives a list of 'Principal Oratorio Composers and their Works,' from which we miss the names of César Franck and Dr. Saint-Saëns. Appendix B is a useful record of 'First Performances of Important Oratorios,' among which we find, to our surprise, Sullivan's 'The Light of the World.'

The Fifth String. By John Philip Sousa. (Ward, Lock & Co.)—The title of this booklet might lead one to think that it had something to do with the old five-stringed treble viol, the old guitar-fiddle, or one with a sympathetic string after the manner of the Hardanger violin. But the story is of an instrument given by Satan—who, by the way, is said to have inspired Tartini by his playing—to a violinist, which conferred wonderful powers on the performer; to touch the extra string was death. The story is short and sensational, but it has no musical interest, and points no moral. It is adorned with good illustrations by Mr. Howard Chandler Christy.

Musical Gossipy.

MISS ETHEL WEATHERLEY, pupil of Madame Marie Rôze, gave her first vocal recital at the Bechstein Hall on Wednesday. She is young, and has a light, clear soprano voice, and with further study ought to do well. In the waltz from Gounod's 'Roméo et Juliette,' and in the 'Chamber' duet, which she sang with M. Rivière, she created a favourable impression. M. Rivière, a conscientious and able artist, was also heard in an aria from Ernest Reyer's 'Sigurd,' an interesting opera, produced at the Théâtre de la Monnaie on January 7th, 1884, and performed for the first and only time at Covent Garden on July 15th of the same year. Madame Marie Rôze herself appeared, sang "Robert, toi que j'aime," and a showy Ardit waltz, and met with a hearty reception.

MR. JOHN THOMAS, harpist to the King, gave his annual concert at St. James's Hall last Saturday afternoon. Despite his seventy-seven years, he carried through his share with undiminished alacrity. He played his own pieces 'Autumn' and 'Winter,' from the 'Seasons' set, in able fashion, and took part with Miss Clara Eissler in his own duet, 'Cambria,' for two harps, and with Miss Marianne Eissler in his Romance for violin and harp. Mr. Thomas also conducted his band of twenty-six lady harpists, who played several compositions with skill and precision, and accompanied all the singers on the instrument that he professes.

AFTER the Gala performance at the Opera President Loubet conferred the decoration of Academic Palms on Mr. Neil Forsyth, the secretary and business manager to the Grand Opera Syndicate, as a recognition of the fine spectacle which the adorned house presented.

THE ninth series of the Barns-Phillips chamber concerts will be given at the Bechstein Hall on the following dates: November 3rd and December 5th, 1903, and February 9th and March 12th, 1904. Mr. Chas. Phillips offers a prize of five guineas for the best unpublished song (or two short songs) with English words. Manuscripts must be sent to him, 8, Manor Mansions, Hampstead, on or before October 1st.

ON June 19th the 200th performance of Saint-Saëns's 'Samson et Dalila' was given at the Paris Opéra, the composer, who was present, receiving a special ovation. Through Liszt's influence the work was originally produced at Weimar in 1877.

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MR. ALFRED SCHULZ-CURTIS announces a series of six Richter Concerts with the Halle Orchestra, at Queen's Hall, on the following dates: Tuesdays, November 3rd and 17th, December 1st, 1903, and February 2nd and 16th, and March 1st, 1904. The series will be under the immediate patronage of the King and Queen.

MISS CONSTANCE BACHE, who died last week at Montreux, translated among other works Bülow's 'Letters and Literary Remains'; Heintz's Analyses of 'Tristan,' 'Meistersinger,' and 'Parsifal'; Liszt's letters and the words of many of his songs; also various libretti (Schumann's 'The Pilgrimage of the Rose,' and scenes from 'Faust'; Humperdinck's 'Hänsel and Gretel,' &c.). Her father, the Rev. Samuel Bache, was formerly minister of the Church of the Messiah, Birmingham. The eldest son, Francis Edward, a composer of promise, died in 1858, before he had completed his twenty-fifth year. Another of the four sons was Walter, the pupil and devoted friend of Liszt.

THE Mayor of Longjumeau proposes to celebrate by a special festival the hundredth anniversary of the birth of the gifted French composer Adolf Adam, who was born at Paris on July 24th, 1803, but who made the name of Longjumeau famous by the most popular of his operas, 'Le Postillon de Longjumeau,' produced at the Paris Opéra Comique in 1836. A performance of that work will form part of the festival programme. A monument to the composer was erected in the Place de la Mairie in 1897.

'DER CORREGIDOR,' by the late Hugo Wolf, will be performed at the forthcoming season of the Vienna Opera. The work, produced on June 7th, 1896, at Mannheim, has since then only been heard at Graz and Prague.

THE death is announced of Miss Edith Miller, who so successfully created the part of the Witch in Humperdinck's 'Hänsel and Gretel,' when that delightful opera was produced at Daly's Theatre.

The inauguration of the monument to Robert Franz took place at Halle-a.-S., his birthplace, on June 28th, the anniversary of his birthday. The monument is not far from that of Handel, erected in 1859.

The following works, according to *Le Ménestrel* of July 5th, will be performed next year at Bayreuth: 'Tannhäuser,' 'Parsifal,' and the 'Ring des Nibelungen.'

PERFORMANCES NEXT WEEK.

MON.	Royal Opera, Covent Garden.
TUES.	Mr. Hodgson's Vocal Recital, 3, Bechstein Hall.
	Royal Opera, Covent Garden.
WED.	Mrs. Oulmster's Vocal Recital, 3.15, Bechstein Hall.
	Royal Opera, Covent Garden.
	Royal Opera, Covent Garden.
THURS.	Royal Opera, Covent Garden.
FRI.	Mrs. Russell's Concert, 3.45, Bechstein Hall.
SAT.	Royal Opera, Covent Garden.

Drama

FIRST PERFORMANCES OF THE MERMAID SOCIETY.

The representation of Milton's 'Comus' and Ben Jonson's 'Hue and Cry after Cupid,' given in the gardens of the Royal Botanical Society, constituted one of the most poetical entertainments that the present or many earlier seasons have witnessed. Unlike previous pastoral performances, it was given at night, by the light of a midsummer moon still in its second quarter, aided by torches and one or two artificial lights screened from sight in the bushes surrounding the spot selected for the action. The darkening glades served admirably for the arrival and disappearance of the masquers, and the miniature lake lent to the approach of the "gliding chariot" of Sabrina a marvellously poetical touch. Screened from observation, the orchestra gave to what Milton calls the "tuneful and well measur'd Song"—not too familiar, and

therefore the more welcome, nowadays—all possible charm. Almost the only difficulty—insignificant, if insuperable—is that the Earl and Countess of Bridgewater, that

Noble Lord and Lady bright,

instead of receiving in Ludlow Castle the returning wanderers, had to walk in state, preceded by the shepherds, to the spot at which the rescue by Sabrina had been effected, and there greet them. With further rehearsals, such as it is to be hoped the actors secured, the whole should go in admirable fashion. As the attendant Spirit Mr. Roland Cunningham intoned the early scenes in a fashion that suggested an ecclesiastical ceremony. He also omitted not only solitary lines, but even whole passages of exquisite beauty—such as are, indeed, all the passages assigned him. He sang, however, pleasantly. Miss Tita Brand, as the Lady, spoke with a limpidity and purity altogether exceptional on our stage, and employed gestures of noteworthy breadth and significance. Mr. Nigel Playfair spoke well as Comus, and Miss Ruth Berkeley gave a poetical rendering of Sabrina. The effect of the rout of Comus was good, and the morris dance and the pavane, though perhaps too elaborate, were graceful and picturesque.

It is a curious fact that neither of the pieces given owed to its author the name by which it is now generally known. 'A Mask presented at Ludlow Castle, 1634' &c., appears to have been first called 'Comus' in Thomas Warton's delightful edition of the 'Minor Poems of Milton,' 1785; and Ben Jonson's Masque, with nuptial songs, at the Lord Viscount Haddington's Marriage at Court on the Shrove Tuesday at night, 1608, was named 'The Hue and Cry after Cupid' by Gifford. Mr. Herbert Arthur Evans, in his 'English Masques,' calls it "the most graceful wedding-masque ever produced." No attempt had been made to rival the scenery, including "a high, steep, red cliff, advancing itself into the clouds," figuring the family of the Ratcliffs, or Radcliffs according to Camden, to which the bride belonged, and other symbolical or allegorical illustrations. A diminutive Cupid came on the stage and fled furtively to the woods. Then came Venus, accompanied by the Graces, and described his appearance and his iniquities:—

Trust him not; his words, though sweet,
Seldom with his heart do meet.
All his practice is deceit; [In the seventeenth century pro-
fessionally it is a bait; nounced *desire*]
Not a kiss but poison bears;
And most treason in his tears.

The young god is captured by his mother, again escapes, and brings on Hymen. The whole ends with the happily inspired epithalamion beginning:—

Up, youth and virgins, up, and praise
The god whose nights outshine his days;
and ending with the refrain:—

Shine, Hesperus! shine forth, thou wretched star!
This also was agreeably recited by Miss Elizabeth Kirby as Venus, and Misses Bussey, Kingston, and Wardell as the Graces, and constituted an attractive entertainment. The masque can scarcely have been seen since its production at Court.

Though not less interesting than the previous performances, the rendering of 'The Faithful Shepherdess' of Fletcher was marred by boisterous and inclement weather. This is a difficulty with which the Mermaid Society is constantly menaced. It was felt by the audience, many of whom stole away during the progress of the entertainment, and must have been an affliction to the performers, who were lightly, even diaphanously clad. This delightful product of Fletcher's muse was last seen at a pastoral performance given some years ago at Cannizzaro. The only other recorded representations were at Denmark House, before the king and queen, January 6th, 1634, and at the Theatre Royal, October 12th, 1668. On the former occasion the scenery was by Inigo Jones, and a 'Dialogue between a Priest and a Nymph,'

written by D'Avenant, was introduced as a prologue. It seems to have been subsequently acted at Blackfriars. Jonson, in his 'Conversations with Drummond,' 1618, speaks of it as having been written ten years since, calls it a tragico-comedy, and adds the approving comment, "Well done." Mr. Fleay fixes the date as 1608, and supposes it to have been first acted by the Children of the Queen's Revels. The excisions that have been made are not always judicious; the early lines of the Satyr are lamentably abridged. A company virtually the same as that employed in the earlier entertainment was strengthened by the accession of Mrs. Tree, who played Cloe, the wanton shepherdess.

PEG WOFFINGTON'S ENGLISH DÉBUT.

27, Doughty Street, W.C.

WHY, it might well be asked, do writers of theatrical biography tacitly claim exemption from the hard-and-fast rules which bind biographers and historians in general? There seems to me to be a very pressing need for rigorous protest against the prevailing slipshod method of placing implicit belief in the dicta of old-time dramatic chroniclers and gossips. It is, for example, owing to the survival of this reprehensible system that we have to-day no full and satisfactory record of Peg Woffington. Mr. Austin Dobson, in his paper on the actress in his recently published 'Side-Walk Studies,' appositely quotes a critic to the effect that "she has been made the heroine of a romance which is more than half a memoir; she has been made the heroine of a memoir which is more than half a romance."

But before proceeding to aid another in the throwing of missiles Mr. Dobson should have bethought him that his own habitation was a trifle fragile. It seems to me, indeed, that his study of Peg Woffington's career has little right of existence. His data are confessedly taken from the late Augustin Daly's inaccurate memoir, and the essay is singularly devoid of those illuminative touches usually to be noted in an eighteenth-century vignette from the same pen. Granted that Mr. Dobson detects Daly's blunder in assigning Lockit in the Dublin performance by children of 'The Beggar's Opera' to Bensley (Charles Lamb's favourite), still he fails to point out—what a reference to Hitchcock's 'Historical View of the Irish Stage' would have shown—that the boy in question was one Beamsly, afterwards a player at Smock Alley circa 1741.

I should hardly feel myself justified in singling Mr. Dobson out for attack were it not that he perpetuates a very heinous blunder regarding an important event in the career of Mrs. Woffington. In this he is in singularly good company (e.g., the 'Dict. of Nat. Biog.'), but the fault nevertheless remains. All accounts of the fascinating Irishwoman unite in setting forth that her first appearance in England was made at Covent Garden on November 6th, 1740. As a matter of fact, she made her *début* at the Haymarket eight years previously. Unfortunately, Genest was unable to lay his hands on any Haymarket bills for that particular period, and, largely owing to his silence on the point, all subsequent biographers of Peg Woffington have been led seriously astray. I hope I am not over sanguine in the belief that the following excerpt from an advertisement in the *Daily Post* of Monday, September 4th, 1732, settles the date of the actress's English *début* beyond cavil:—

"At the Particular Desire of Several Persons of Quality. For the Benefit of the famous Signora Violante, who is just arriv'd with a new extraordinary fine Company. At the new theatre in the Haymarket this present Monday, being the 4th of September, will be presented the most surprising Performances that ever were shown in the English Theatre. To which is added 'The Beggar's Opera' after the Irish manner, which was perform'd 96 times in Dublin with great applause."

The Part of Macheath by the celebrated Miss Woffington; Mr. Peachum, Mr. Morrice; Mr. Lockit, Mr. Daly; Filch, Mr. Roan; Mat o' the Mint, Mr. Dease; Polly Peachum, Miss Jennie; Mrs. Peachum, Miss Woffington; Miss Lucy Lockit, Miss Corbally; Mrs. Diana Trapes, Miss Woffington; and all the other parts to the best advantage. Boxes, 5s. Pit, 3s. Gallery, 2s. To begin at Six o'clock.

It is noteworthy that to a repetition of this advertisement two days later was appended the intimation: "Several of the scenes will be omitted to render the opera shorter." On September 18th the announcement is mendaciously headed: "This is the last Time of performing." The principal item on the bill was the pantomime of "The Jealous Husband Outwitted," in which the title part was sustained by Mr. Quin, and the character of Columbine by "Mrs. Violante." Miss Woffington is not mentioned in the cast, but she was doubtless pressed into service. The pantomime was announced for repetition on the following day, "at the request of several persons of quality," for "positively the last time," but the actual final performance of Madame Violante's company appears to have taken place on September 20th.

In connexion with the opening bill several interesting points remain to be noted. A comparison of the cast of characters in "The Beggar's Opera" with the original cast of the piece as presented by the Lilliputian Company in Dublin shows that there were several serious defections, necessitating not only the compression of the opera, but also the doubling of certain characters. It is generally agreed that Peg Woffington appeared in Dublin as Polly, but at the Haymarket (when her age must have been about sixteen) we find her openly "doubling" three roles. Not only this, but she was the first of a long line of female Capt. Macheaths, extending down to within living memory. Her success in the character affords a clue to her early predilection for "breeches parts." It is a little-known fact that her second assumption of the kind was the Female Officer in Henry Brooke's farce so called, which she sustained for her benefit at Aungier Street, Dublin, early in 1736.

With the termination of her Haymarket season Madame Violante and her company appear to have returned to the Irish capital. It is precisely on the period between her departure for her native city and her return to London in 1740 that information respecting Peg Woffington is most desirable. How little is really known concerning her doings during those seven misty years is shown by the fact that dates varying from 1734 to 1737 have been given in connexion with her earliest assumption of Ophelia at the Aungier Street Theatre.

W. J. LAWRENCE.

JAMES ANDERSON AND WALTER LACY.

It is stated in your review of "An Actor's Life" (*Athenæum*, July 4th) that the name of Walter Lacy "is not once mentioned in the book." This is a mistake. As will be seen from the index, the name is mentioned twice at least. And the first mention, which is connected with a bitter jest of Mrs. Keeley's, would go to confirm the reviewer's statement as to "a feud of long standing" between Lacy and Anderson. One morning, at Drury Lane, Macready was not at rehearsal. Mrs. Keeley impatiently asked where he was. Willmott, the prompter, replied that he was ill. "There was a pause," Anderson records:

"'Ill, ill,' said the little woman; 'oh, I am sorry to hear that. What's he suffering from?' Willmott replied, in a serious tone, 'Heart disease, I believe.' 'What!' cried Mrs. Keeley in a shriek, 'Macready suffering from heart disease! Nonsense! You might as well try to make me believe that Walter Lacy could suffer from a brain fever!' There was a general shout of laughter, and even Jack Willmott, who had a wooden leg, applauded with it."

W. E. ADAMS.

Dramatic Cassy.

WITH almost unprecedented suddenness the season, one of the most prosperous of modern years, has come to a close. The disappearance of the French actresses, who, as usual, by their "number" as their "light" have constituted a part of its attractions, has been accompanied or followed by the suspension of performances at various theatres. At the Duke of York's "The Admirable Crichton" shows no diminution of popularity, and here, as at many homes of musical comedy, the season may possibly last through into the autumn. The Gaiety, like the opposite house which, with it, represented during late years the poles of the drama, is now a thing of the past. Its closing night, though not otherwise remarkable, showed how keen was the popularity it enjoyed. In the closing programme the speech of Sir Henry Irving was the thing of most interest. It is curious that this actor, who took no part in the closing of the Lyceum, with which he was so closely and honourably connected, should constitute the principal attraction at the Gaiety, his association with which was, so to speak, incidental.

MRS. PATRICK CAMPBELL gives this afternoon at the New Theatre what is called a "special matinée" of "The Second Mrs. Tanqueray."

A REPRESENTATION of "The Squire," given for a charitable purpose at the Garrick Theatre, with Miss Kate Rorke as Susan Verity, and with various well-known actors in the remaining characters, suggests the expediency of a formal revival of one of the earliest of Mr. Pinero's comedies.

WHEN revived by Mr. Tree in September, "Richard II." will be played in three parts. Mr. Tree will be Richard; Miss Lily Brayton, the Queen; Mr. Lionel Brough, the Gardener; Mr. Oscar Asche, Bolingbroke; and Mr. Henry Haviland, Mowbray.

MR. LEWIS WALLER'S season at the Comedy will end on August 1st, and will, after a short interval, be followed by a company secured by Mr. Frank Curzon for the purpose of presenting an English version of "Le Secret de Polichinelle," the latest success at the Gymnase Dramatique.

A FARCE by Mr. Hugh Morton, entitled "Glittering Gloria," will occupy Wyndham's Theatre during the period between the close of Sir Charles's season and the beginning of that of Mr. John Hare. In this Mr. James Welch will appear.

SEPTEMBER 12TH is the date on which, according to present arrangement, Mr. J. Hare will appear at the same theatre in the new drama by Mr. J. M. Barrie.

'FOOLS OF NATURE,' by Mr. H. V. Esmond, will be produced in September in America, with a cast including Miss Julia Marlowe, Mr. W. T. Lovell, and Mr. Frank Worthing.

'A PROUD PRINCE,' by Mr. Justin Huntly McCarthy, will be produced by Mr. E. H. Sothern in New York during the coming autumn.

'LE VIEIL HOMME,' a four-act comedy of M. Georges de Porto-Riche, will be produced at the Paris Vaudeville during the approaching autumn, with Madame Réjane as the heroine.

TO CORRESPONDENTS.—W. B.—G. L.—received.
J. R.—Will publish later.
J. W.—Too general.
F. A. G.—D. P. T. H.—Many thanks.
C. C. B.—No room at present.
No notice can be taken of anonymous communications.

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